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Vol. 1

THE

# STANDARD MUSIC-READER

FOR

PUBLIC AND PRIVATE SCHOOLS

BOOK FIRST

A PROGRESSIVE SERIES OF LESSONS IN FOUR BOOKS  
DIVIDED INTO EIGHT GRADES

BY

BENJAMIN JEPSON

SUPERVISOR OF MUSIC IN THE NEW HAVEN PUBLIC SCHOOLS



NEW YORK -- CINCINNATI -- CHICAGO  
AMERICAN BOOK COMPANY

FROM THE PRESS OF

A. S. BARNES & CO.

## INDEX TO SIGNS.

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- \* Indicates written and composed for this work.
- ⊕ Indicates composed for this work.
- † Indicates arranged for this work.

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# INTRODUCTION.

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The Standard Music Reader herewith presented, embodies the best results of twenty-three years continuous experience in the New Haven Public Schools.

It is contained in four books, divided into eight grades of instruction; each grade representing one year's work. The plans and devices suggested at the commencement of each chapter under the head of "Explanatory," have each and every one been *thoroughly and successfully tested in the school room.*

In the preparation of this series, the author has kept two principal objects steadily in view, viz: *Progressiveness* and *Simplicity.*

In the arrangement of topics it has been the aim to present but one idea at a time, and to elaborate that well, before proceeding to the next.

The Definitions throughout suggest at a single glance the precise question to be asked, and are so constructed as to admit of none but the most brief, simple and concise answers. (A very important desideratum especially with young children.)

"Questions in Theory" at the finish of each grade will prove convenient for examinations either oral or written.

## GENERAL SUB-DIVISIONS OF BOOK FIRST.

FIRST GRADE: *Staff and Scale.*

SECOND GRADE: *Time and Measure.*

In the first grade the gradual development of the Scale, is made simple and perfect by means of seven note cadences without musical form, successively introducing the first three, the first four, the first five, the first six, and ultimately the eight notes of the scale.

In the second grade introducing "time and measure" the value of the quarter, half, dotted half and whole note, becomes *fixed* in the mind of the pupil by the use of the tie, supported by a motion of the hand, at once the easiest and most rational method ever yet devised for keeping time.

Recreation is furnished in the new and original Rote Songs to be found at the conclusion of each chapter.

The exercises, solfeggios and songs throughout the entire work have, with few exceptions, been written and composed expressly for this work.

THE AUTHOR.

# GENERAL SUBJECTS: STAFF AND SCALE.

## ORDER OF TOPICS.

CHAPTER	I.	Sounds 1 to 3.
"	II.	Notes, <i>f</i> , <i>p</i> .
"	III.	Staff.
"	IV.	Notes on the staff.
"	V.	Seven note cadences to 3.
"	VI.	Sounds 1 to 4.
"	VII.	Seven note cadences to 4.
"	VIII.	Sounds 1 to 5.
"	IX.	Seven note cadences to 5.
"	X.	Sounds 1 to 6.
"	XI.	Seven note cadences to 6.
"	XII.	Scale of eight sounds.
"	XIII.	Various scale progressions.
"	XIV.	Quarter notes, hold.
"	XV.	Difficult progressions of scale.

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## INDEX OF ROTE SONGS.

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# FIRST GRADE.

---

## CHAPTER I.

### SOUNDS 1 TO 3.

**EXPLANATORY.**—Let each exercise be sung as follows: Teacher sings each line of numerals, with corresponding sounds of the scale; class imitates. Teacher sings each line of words with the same sounds; class imitates.

In order to awaken interest at the very beginning, and also to test power of imitation, the expression may be varied by singing, high and low; soft and loud; fast and slow.

#### EXERCISES FOR IMITATION.

<b>1</b>	<b>1</b> Come	<b>2</b> with	<b>3</b> me	<b>5</b>	<b>1</b> Up	<b>2</b> the	<b>3</b> tree
	<b>3</b> School's	<b>2</b> be	<b>1</b> gun		<b>3</b> Down	<b>2</b> they	<b>1</b> run
<b>2</b>	<b>1</b> A,	<b>2</b> B,	<b>3</b> C,	<b>6</b>	<b>1</b> All	<b>2</b> a	<b>3</b> gree
	<b>3</b> All	<b>2</b> must	<b>1</b> learn		<b>3</b> Wrong	<b>2</b> to	<b>1</b> shun
<b>3</b>	<b>1</b> This	<b>2</b> is	<b>3</b> he	<b>7</b>	<b>1</b> Out	<b>2</b> at	<b>3</b> sea
	<b>3</b> My	<b>2</b> son	<b>1</b> John		<b>3</b> Far	<b>2</b> from	<b>1</b> home
<b>4</b>	<b>1</b> Out	<b>2</b> goes	<b>3</b> she	<b>8</b>	<b>1</b> U	<b>2</b> pi	<b>3</b> dee
	<b>3</b> Fi,	<b>2</b> Fo,	<b>1</b> Fum,		<b>3</b> Sing	<b>2</b> a	<b>1</b> song (1)

9

1	2	3
Chicka	dee	dee
Snow	birds	song

10

1	2	3
Bus	y	bee
Hear	it	hum

11

1	2	3
Hi	diddle	dee
Beat	my	drum

12

1	2	3
Full	of	glee
See	them	run

13

1	2	3
Look	at	me
My	white	gown

14

1	2	3
Cheer	i	ly
Pull	for	home

15

1	2	3
Mer	ri	ly
O	what	fun

16

1	2	3
Come	with	me
James	and	John

17

1	2	3
Twee	dle	dee
Twee	dle	dum

18

1	2	3
O'er	the	lea
Birds	have	flown

19

1	2	3
Time	for	tea
Les	sons	done

20

1	2	3
O	dear	me
All	a	lone

21

1	2	3
Now	we	see
Set	ting	sun

22

1	2	3
Soon	we'll	be
Safe	at	home

23

1	2	3
P,	O,	P,
My	pop	gun

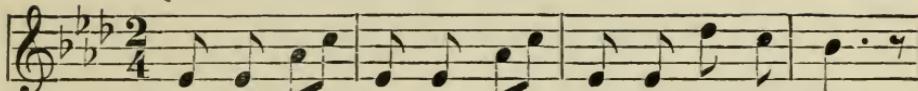
24

1	2	3
Can	it	be
Yes	we're	done

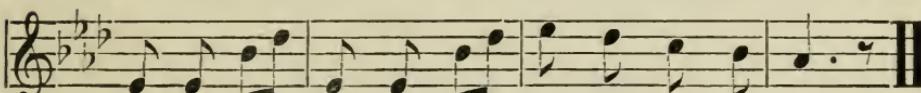
## ROTE PRACTICE.

## BE POLITE.

\*



1. When you meet, On the street, A - ny one you know;
2. When you wish, From the dish, A - ny fruit to take;
3. Thank you, too, Keep in view, Al-ways comes in play;
4. Thus you'll prove, That we love, Chil-dren kind and good;



Your hat lift, And be swift, With a smile and bow.  
 Do not tease, If you please, For good man-ner's sake.  
 Home or school, 'Tis the rule, Ma - ny times a day.  
 Keep in mind, None you'll find, Love the rough and rude.

## CHAPTER II.

NOTES, SYLLABLES, *f. p.*

*Notes* stand for sounds.

Sounds may be sung *soft* or *loud*.

Soft singing is called *Piano*.

The sign for *Piano* is the letter *p*.

Loud singing is called *Forte*.

The sign for *Forte* is *f*.

The singing names in this lesson are: *one, two, three*, and *Do, Re, Mi*.

EXPLANATORY.—Place the figures 1, 2, 3, 2, 1, on a blank part of the black board, one above the other.

Let the class sing them once.

Cover the figures with large dots.

Explain that the dots are called *Notes*.

Introduce the syllables *Do, Re, Mi*.

Let the class sing by numeral, by syllable, and by word, *Forte*, and *Piano*, the teacher or some scholar pointing.

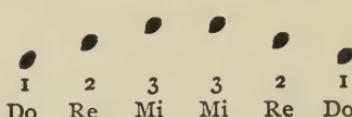
Do not use the term *Forte* as it is generally understood; but let it simply indicate to children of this grade, a degree of loudness which shall contrast pleasantly with *Piano* singing.

Teach the class to recite the definitions in concert.

*At this point, commence a careful record of the ability of scholars to sing alone, marking opposite each name the figures 1, 2, or 3, as indicating respectively good, fair, and poor*

## EXERCISE WITH NOTES.

25



Music floats, Softest notes.  
 Lovely May, Come and stay.  
 Flowers fair, Scent the air.  
 Fountains flow, Murm'ring low.  
 Come with me, You shall see.

Now we go, To and fro.  
 Darkest night, Stars shine bright.  
 Silver moon, Calm looks down.  
 Sunshine bright, Gives us light.  
 Birds in air, Free from care.

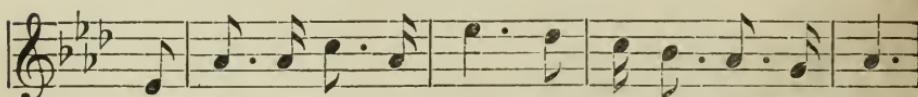
## NOTE PRACTICE.

## DOLLIE DOLLIE DINKUM.

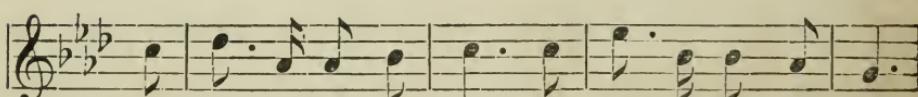
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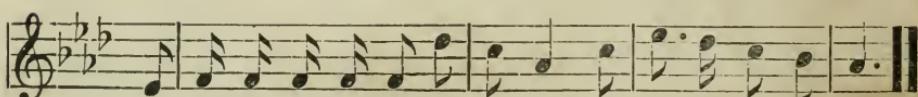
1. One pleas - ant sum- mer's day, Un - to the fields to play;
2. We played the whole day through, We had naught else to do;
3. But when they made the hay, In fields where we did play;



I car - ried my new doll,— My pret - ty blue - eyed doll;  
 Some - how I lost my doll,— My charming blue - eyed doll;  
 They found my poor old doll,— My dar - ling blue - eyed doll;



That brand new doll of mine, She was most fair and fine;  
 I looked and cried full sore, I nev - er found her more;  
 She was so thin and white, She'd lost her beau - ty quite;



O Dol - ly, Dol - ly, Dink - um, Dol - ly, I loved her best of all.  
 O Dol - ly, Dol - ly, Dink - um, Dol - ly, I loved her best of all.  
 O Dol - ly, Dol - ly, Dink - um, Dol - ly, I loved her best of all.

## CHAPTER III.

## STAFF.

The *staff* is used to write notes upon.

The staff consists of *five lines and four spaces*.

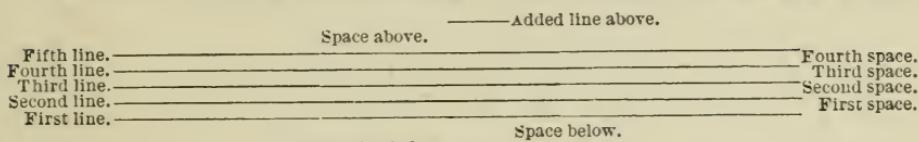
The lines and spaces are called *Degrees*.

There are *nine* degrees.

The degrees are counted from the lowest upward.

The short line below the staff is called the *Added line below*.

The short line above the staff, is called the *Added line above*.



## EXPLANATORY.—Draw a staff if necessary on the blackboard.

Teach lines; as, first line, second line, &c.

Scholars point out lines as called for by the teacher.

Scholars name lines as the teacher points.

Teach the spaces; as, first space, second space, &c.

Scholars point out spaces as called for by the teacher.

Scholars name spaces as the teacher points.

Let scholars make the staff on their slates.

Teach the definitions in concert.

## ROTE PRACTICE.

## LITTLE MISS MUFFET.



1. Lit - tle Miss Muf - fet Sat on a tuf - fet,  
2. Sil - ly Miss Muf - fet Called on to rough it,

Eat - ing curds and whey. There came a big spi - der and  
Acted a fool - ish way. More scared was the spi - der that

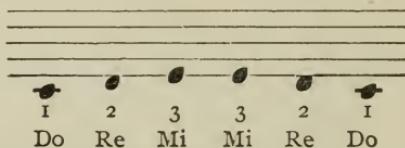
Sat down be- side her, And fright-en ed Miss Muf - fet a - way.  
Sat down be- side her, Than she was, I ven - ture to say.

## CHAPTER IV.

#### NOTES ON THE STAFF.

The place for **One** is on the added line below the staff.  
The place for **Two** is in the space below the staff.  
The place for **Three** is on the first line of the staff.

## EXERCISE WITH NOTES ON THE STAFF.



**EXPLANATORY.**—For elementary practice, the exercises throughout the grade are written in the key of C.

For the better protection of children's voices, however, it will be well to *sing* them several keys higher.

In introducing "notes on the staff," let the teacher explain that it is much easier to find the places of "One," "Two" and "Three," than it would be without the aid of lines and spaces.

Teacher copy on the blackboard the notes only, of the following exercise.

Teacher copy on the blackboard the notes only, of the following and Class sing the first exercise several times by numeral and by syllable.

Let individual scholars point out notes as called for by teacher.

Teach the definitions in concert, introducing promiscuous note reading and counting.

Let teacher write exercises on the blackboard similar to those which follow:

Let class name each note as fast as the teacher writes.

Read it through together after it is finished.

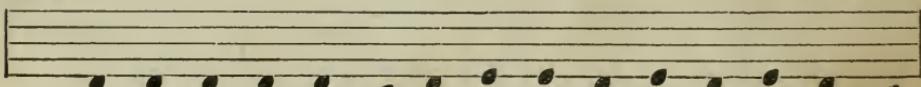
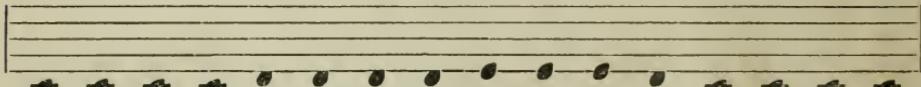
Count the number of each kind of note and raise hand before answering.

Let individual scholars point as the class count aloud.

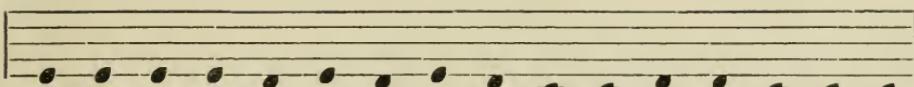
Let individual scholars point at the class count when  
Sing it, if thought best.

Sing it, it thoughts best.

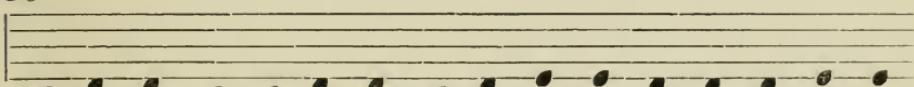
## BLACKBOARD EXERCISES IN NOTE READING.



29



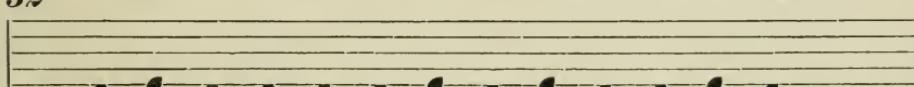
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31



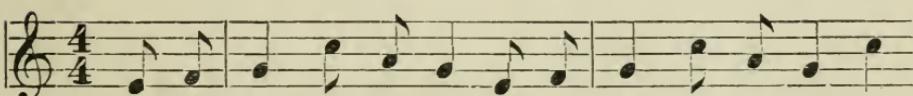
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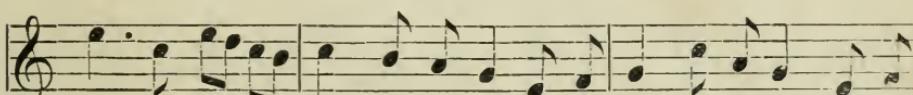
## ROTE PRACTICE.

## O WHAT FUN.

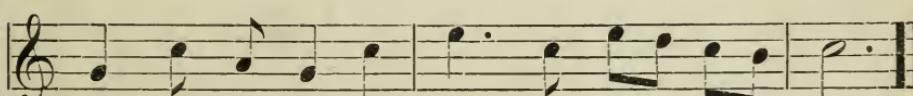
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1. O what fun! (ha, ha, ha,) We've be - gun (ha, ha, ha,) To
2. When there's sun, (ha, ha, ha,) O what fun (ha, ha, ha,) To
3. Bend- ing low, (ha, ha, ha,) Soft - ly blow, (ha, ha, ha,) O -



have this rain-y day, (he, he, he,) Bub-bles blow, (ho, ho, ho,) High and  
 see the col- ors fine; (he, he, he,) But to - day, (ho, ho, ho,) They are  
 - ver the car-pet red; (he, he, he,) Or in air, (ho, ho, ho,) Fine and



low, (ho, ho, ho,) Mam - ma she says we may.  
 gray, (ho, ho, ho,) Not on - ly yours but mine.  
 fair, (ho, ho, ho,) They sail a - bove your head.

## CHAPTER V.

## SEVEN NOTE CADENCES TO THREE.

Let *seven notes* be sung with one breath.

To breathe well, singers must sit in *good position*.

The position in singing should be with *head up, shoulders back, feet on the floor*.

The sign in music for taking breath is a *comma*. (,)

Singing *alone* is called *Solo singing*.

**EXPLANATORY.**—In the practice of “imitation” exercises, teacher and class must alternate in singing each line of numerals, syllables, and words.

Let the teacher be careful to give a good example.

In the practice of imitation exercises, the teacher will find it useful to let the fingers of one hand represent the first five sounds of the scale, pointing to each particular finger, as often as the note it represents is repeated.

Practice “promiscuous note reading and counting.”

*From the beginning let the teacher insist that each seven note phrase shall be sung with a single breath.*

The teacher should copy each of the blackboard exercises, but before singing one, let the class count mentally the number of each numeral, and syllable, raising hands to answer.

Words may be applied if thought best.

In this chapter, commence the practice of *Solo singing*—that is before erasing an exercise, let one, or more scholars sing it alone.

## IMITATION EXERCISES.

33

1 2 3 2 1 2 3  
Do Re Mi Re Do Re Mi  
Ver - y lit - tle ones are we  
3 2 1 2 3 2 1  
Mi Re Do Re Mi Re Do  
O how mild we all should be,

34

1 2 1 2 1 2 3  
Do Re Do Re Do Re Mi  
Nev - er quar-rel nev - er fight,  
3 2 3 2 3 2 1  
Mi Re Mi Re Mi Re Do  
That would be a shock-ing sight.

35

1 1 1 2 3 3 3  
Do Do Do Re Mi Mi Mi  
Just like pret - ty lit - tle lambs,  
3 3 3 2 1 1 1  
Mi Mi Mi Re Do Do Do  
Soft - ly skip-ping by their dams,

36

1 1 2 2 1 2 3  
Do Do Re Re Do Re Mi  
We'll be gen - tle all the day,  
3 3 2 2 3 2 1  
Mi Mi Re Re Mi Re Do  
Love to learn as well as play.

37

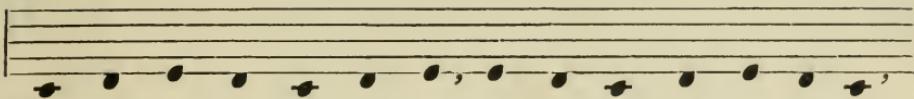
1 2 1 2 3 3 3  
Do Re Do Re Mi Mi Mi  
I'll pat pus - sy then she'll purr,  
3 3 3 2 1 1 1  
Mi Mi Mi Re Do Do Do  
Thus I'll show my love for her.

38

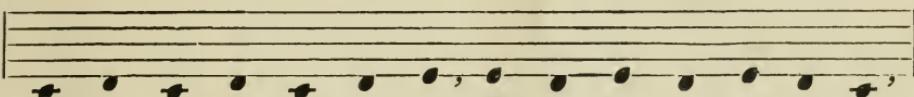
1 2 2 1 1 2 3  
Do Re Re Do Do Re Mi  
Boys and girls sing ev - 'ry one,  
3 2 2 3 3 2 1  
Mi Re Re Mi Mi Re Do  
Soon our les - sons will be done.

## BLACKBOARD EXERCISES WITH SEVEN NOTE CADENCES.

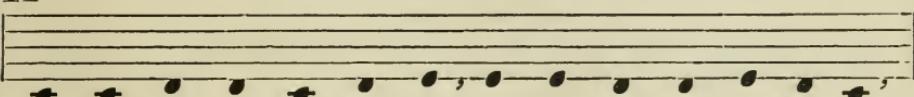
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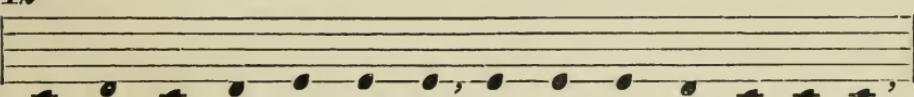
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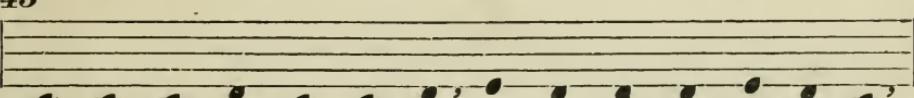
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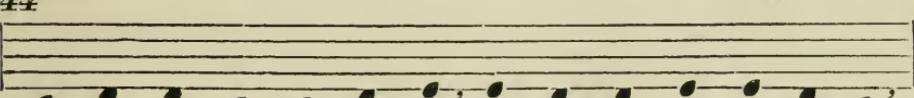
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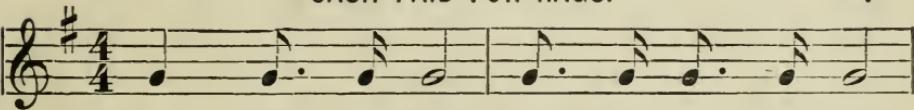
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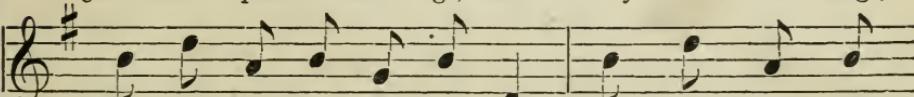
## ROTE PRACTICE.

"CASH PAID FOR RAGS."

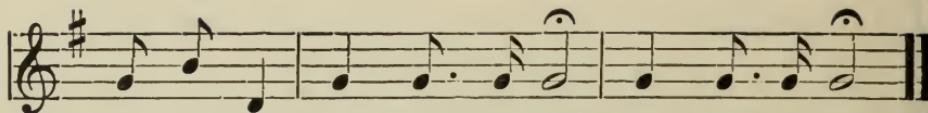
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1. "Cash paid for rags," See his ma - ny bags;
2. "Cash paid for rags," By each door he lags,
3. "Cash paid for rags," Mock'd by all the wags,



Up and down the street he goes, Bring out all your  
 Bot - tles, car - pets, and old boots, Each trade we find  
 Pa - per white, and pa - per brown, This way, that way,



rag - ged clothes, "Cash paid for rags," "Cash paid for rags."  
has its fruits, "Cash paid for rags," "Cash paid for rags"  
up and down, "Cash paid for rags," "Cash paid for rags."

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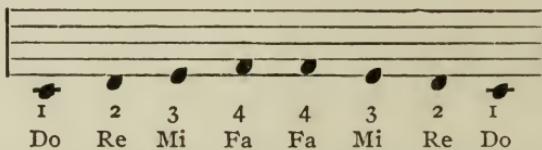
## CHAPTER VI.

## SOUNDS 1 TO 4.

The place for *four* is in the first space of the staff.  
The syllable name for four is *Fa*.

45

## BLACKBOARD EXERCISE.



EXPLANATORY.—Practice the imitation exercises as heretofore.

Teacher and class alternating.

Copy the blackboard exercise and indicate the position of the new note, "*Four*" with syllable name "*Fa*."

Sing several times by numeral and syllable.

Question the class in regard to the position and name of the new note.

Let each scholar sing to "*four*," and be marked as in chapter second.

## IMITATION EXERCISES.

46

1	2	3	4
Knock	at	the	door.
4	3	2	1
Good	morn	·	ing
			John.

47

1	2	3	4
Please	take	some	more.
4	3	2	1
O	no	not	one.

48

1	2	3	4
Much	learn	·	ing
4	3	2	1
Each	lit	·	tle
			one.

49

1	2	3	4
Pull	for	the	shore.
4	3	2	1
Row	ev	·	'ry
			one.

50

1	2	3	4
Let	break	·	ers
4	3	2	1
We're	safe	at	home.

51

1	2	3	4
Hark	from	the	shore.
4	3	2	1
The	sig	·	gun.

52

1 Stand on the floor.  
2 3 2 1  
4 Sing ev'ry one.

53

1 2 3 4  
The rain clouds pour.  
4 3 2 1  
Winds sigh and moan.

54

1 2 3 4  
Win- ter is o'er.  
4 3 2 1  
Spring has be- gun.

55

1 Up up they roar.  
2 3 2 1  
O'er fields and lawn.

56

1 2 3 4  
My school book tore.  
4 3 2 1  
O' naugh - ty Don.

57

1 2 3 4  
All try once more.  
4 3 2 1  
Well done, well done.

## ROTE PRACTICE.

## SING AND PLAY.

\*

1. Sing, sing, what shall I sing, But of the joys of a day in spring.
2. Play, play, what shall I play, Thro' the long hours of an au-tumn day.

May, May, beau- ti - ful May, Na- ture is smil-ing and all is gay.  
Change, change, foliage of green, Luscious ripe fruit 'mid the brown leaves seen.

When the flow'rs are spring-ing, When the birds are sing - ing,  
See the nuts are fall - ing, Hear the chil - dren call - ing,

Sing, sing, who could not sing, On a bright beau- ti - ful day in spring.  
Play, play, who could not play, Through the long hours of an autumn day.

## CHAPTER VII.

## SEVEN NOTE CADENCES TO FOUR.

**EXPLANATORY.**—Practice the following, first as “imitation exercises.” Afterwards copy the notes only on the blackboard.

Continue promiscuous note reading and counting

Exercise great care in reference to “good position.”

Teach the scholars whenever singing, to open the mouth sufficiently wide to admit *two* fingers between the teeth.

Continue the practice of solo singing.

## BLACKBOARD EXERCISES WITH SEVEN NOTE CADENCES TO “FOUR.”

**58** Copy the following and extemporize many more.

—

I I 2 2 3 3 4 , 3 3 4 3 2 2 I  
Do Do Re Re Mi Mi Fa , Mi Mi Fa Mi Re Re Do  
Dar - ling broth- er, ba - by see, Full of frol - ic, full of glee.

**59**

—

I 2 3 2 1 2 3 , 4 4 3 2 3 2 I  
Do Re Mi Re Do Re Mi Fa Fa Mi Re Mi Re Do  
Ba - by with the gold - en hair, Climbing here, and climb - ing there.

**60**

—

I 2 1 2 3 3 4 , 3 4 3 2 3 2 1  
Do Re Do Re Mi Mi Fa Mi Fa Mi Re Mi Re Do  
Lit - tle boy with spark-ling eye. Nev - er, NEV - ER, tell a lie.

**61**

—

I I 1 2 3 3 4 , 3 4 4 3 2 2 I  
Do Do Do Re Mi Mi Fa Mi Fa Fa Mi Re Re Do  
Gen - tle lamb, how do you do? Let me take some wool from you.

62

I 2 3 4 3 3 4 3 3 4 3 2 2 I  
Do Re Mi Fa Mi Mi Fa Mi Mi Fa Mi Re Re Do  
Sail - or, sail - or, far a - way, On the wa - ters of the bay.

63

I 2 3 4 4 3 2 3 4 3 2 3 2 I  
Do Re Mi Fa Fa Mi Re Mi Fa Mi Re Mi Re Do  
Blow the bub - bles, up they go, Sail - ing high, and sail - ing low.

## ROTE PRACTICE.

BAA, BAA, BLACK SHEEP.

\*

1. Baa, baa, black sheep, Have you a - ny wool?  
2. Baa, baa, black sheep, Give me of your wool,

Yes my lit - tle mas - ter, Three bags full,  
My coat looks so shab - by, When at school.

One for my mas - ter, One for my dame,  
Now find a white sheep, With flee - cy wool,

One for the lit - tle boy, Down in the lane.  
Give for my sis - ter's gown, Three bags full.

## CHAPTER VIII.

## SOUNDS FROM 1 TO 5.

The place for *five* is on the second line of the staff.  
The syllable name for five is *Sol*.

## BLACKBOARD EXERCISES.

64

1 2 3 4 5 5 4 3 2 1

Do Re Mi Fa Sol Sol Fa Mi Re Do

**EXPLANATORY.**—Practice the “imitation exercises” as heretofore, teacher and class alternating.

Copy the blackboard exercise and indicate the position of the new note “*five*” with syllable name “*Sol*.”

Sing several times by numeral and syllable.

Question class in regard to the position and name of new note.

Let each scholar sing to “*five*”, and be marked as heretofore.

Continue “promiscuous note reading and counting.”

## IMITATION EXERCISES.

65

1	2	3	4	5
Look	at	Car - lo	dive,	
5	4	3	2	1

O, what fun, what fun.

66

1	2	3	4	5
Bees	all	round	the	hive,
5	4	3	2	1

Bask - ing in the sun.

67

1	2	3	4	5
Now	we'll	take	a	drive,
5	4	3	2	1

See our po - ny run.

68

1	2	3	4	5
Boys	and	girls	a - live,	
5	4	3	2	1

Sing - ing: “hot cross bun.”

69

1	2	3	4	5
Trees	and	plants	may	thrive,
5	4	3	2	1

Thanks for light and sun.

70

1	2	3	4	5
Grand - ly	we	will	strive,	
5	4	3	2	1

Sweet - ly sing in tune

71

1 2 3 4 5  
Soon shall we ar - rive,  
5 4 3 2 1  
Safe - ly at our home.

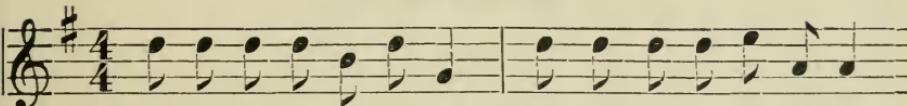
72

1 2 3 4 5  
Now we'll all con - trive,  
5 4 3 2 1  
Down the scale to run.

## ROTE PRACTICE.

## JACK STONE GAME.

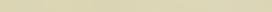
\*



1. Throw the stones, be sure they land, On the back of your righthand,
2. Now my turn has come at last, I'll show how to do it fast,
3. Now once more we'll start up fair, Throw them straight in - to the air;



One - sy, two - sey, three-sy quick, Haste if you would learn the trick.  
 One - sy, two - sey, miss'd my throw, Too much haste, that's it, I know.  
 One - sy, two - sey, three- sy done, Four-sey, five- sey, I have won.



## CHAPTER IX.

## SEVEN NOTE CADENCES TO "FIVE."

**EXPLANATORY.**—Practice the following; first, as imitation exercises, afterwards, copy the notes only, on the blackboard.

Exercise great care in reference to "good position," "correct breathing," and pure tone.

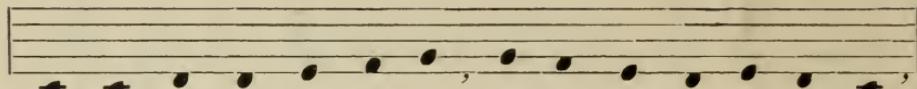
Continue the practice of Solo singing, also "promiscuous note reading."

## BLACKBOARD EXERCISES WITH SEVEN NOTE CADENCES TO "FIVE."

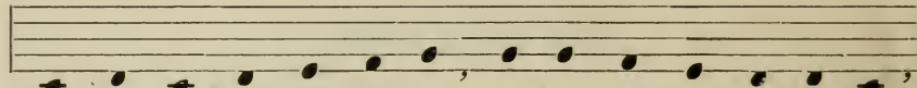
73

1 2 3 4 5 5 5 5 5 4 3 2 1  
Do Re Mi Fa Sol Sol Sol Sol Sol Fa Mi Re Do  
Hark, the mer - ry chil- dren shout, All the boys and girls are out.

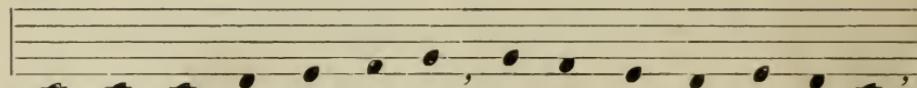
74


 I I 2 2 3 4 5 5 4 3 2 3 2 I  
 Do Do Re Re Mi Fa Sol Sol Fa Mi Re Mi Re Do  
 Run, and jump, and play at ball, Join the sport both great and small.

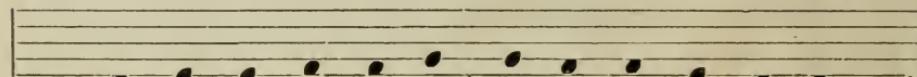
75


 I 2 I 2 3 4 5 5 5 4 3 2 2 I  
 Do Re Do Re Mi Fa Sol Sol Sol Fa Mi Re Re Do  
 Twen - ty sleds all in a row, Down the hill they swift - ly go;

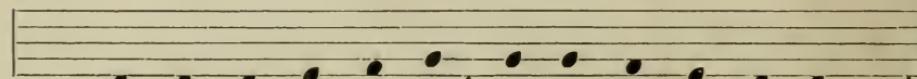
76


 I I I 2 3 4 5 5 4 3 2 3 2 I  
 Do Do Do Re Mi Fa Sol Sol Fa Mi Re Mi Re Do  
 Slid - ing on the ice and snow, But 'tis fun, though; as we go.

77


 I 2 3 3 4 4 5 5 4 4 3 2 2 I  
 Do Re Mi Mi Fa Fa Sol Sol Fa Fa Mi Re Re Do  
 O, the love - ly month of May, Ev - er wel - come, ev - er gay:

78


 I 2 2 2 3 4 5 5 5 4 3 2 2 I  
 Do Re Re Re Mi Fa Sol Sol Fa Mi Re Re Do  
 Flow - ers bloom and in - sects play, In the love - ly month of May.

79


 I 2 3 4 5 4 3 4 4 5 4 3 2 I  
 Do Re Mi Fa Sol Fa Mi Fa Fa Sol Fa Mi Re Do  
 Now the shades of night are gone, Now the morn - ing light has come.

I 2 3 2 3 4 5 5 4 5 4 5 3 2 I  
Do Re Mi Re Mi Fa Sol Sol Fa Sol Fa Mi Re Do  
Look, look, see the ris - ing sun, Has his dai - ly course be - gun.

## ROTE PRACTICE.

## BUZZ, BUZZ, BUZZ.

\*

1. Buzz,buzz,buzz,buzz,buzz,buzz,buzz, those naugh-ty lit - tle flies,
2. Buzz,buzz,buzz,buzz,buzz,buzz, O I would like to doze,
3. Buzz,buzz,buzz,buzz,buzz,buzz, I lose my pa-tience quite,

\* Hum . . . . . Keep crawl - ing in my eyes;  
 Hum . . . . . Now please get off my nose,  
 Hum . . . . . O how I wish 'twas night.

Buzz,buzz,buzz,buzz,buzz,buzz,buzz, Those naugh-ty lit - tle flies.  
 Buzz,buzz,buzz,buzz,buzz,buzz, O I would like to doze.  
 Buzz,buzz,buzz,buzz,buzz,buzz, I lose my pa-tience quite.

\* Hum . . . . . Keep crawl - ing in my eyes.  
 Hum . . . . . Now please get off my nose.  
 Hum . . . . . O how I wish 'twas night.  
 \* Hum these lines.

## CHAPTER X.

## SOUNDS 1 TO 6.

The place for 6 is in the second space of the staff.  
The syllable name for 6 is **La**.

## BLACKBOARD EXERCISE.

81

## SOUNDS 1 TO 6.

**EXPLANATORY.**—Practice the imitation exercises as heretofore.  
Copy the blackboard exercise, and indicate the position of the new note 6 with syllable name, La.

Sing by numerals and syllables several times.

The teacher should question class in regard to position and name of new note.  
Let each scholar sing to 6 as above, and be marked as heretofore.

Continue promiscuous note reading and counting.

## IMITATION EXERCISES.

82

1 2 3 4 5 6 5 6 6 5 4 3 2 1  
Leaf - y trees and blos- soms gay, In the mer - ry month of May;

1 2 1 2 3 4 5 6 5 4 3 2 2 1  
In the pleas - ant month of June, Flow - ers sweet the air per - fume.

83

1 2 3 4 5 5 6 5 4 3 2 3 2 1  
“Ju - ly fourth!” hip, hip, hur - ra. For our glo - rious hol - i - day,

84

1 2 3 3 4 4 5 5 6 5 4 3 2 1  
Au - gust comes with peach and pear, Jui - cy mel - ons ripe and rare.

85

1 2 3 4 5 6 5 4 3 4 3 2 2 1

Mer - ry Christ- mas brings the snow, Chil-dren's fac - es all a - glow;

86

1 2 3 4 5 6 5 6 5 5 4 3 2 1

O, let thank - ful hearts be found, For the year with bless-ings crown.

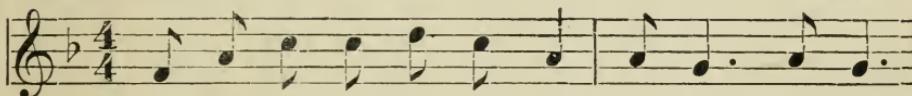
## ROTE PRACTICE.

PHEBE.



Words from LOOMIS by per.

Old Melody.



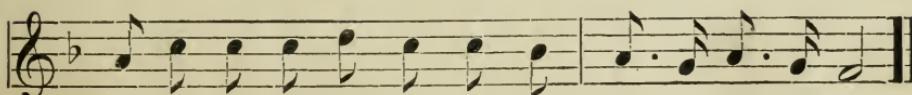
1. Lit - tle bir - die, what's your name? Phe - be, Phe - be;
2. Lit - tle bir - die, where's your nest? Phe - be, Phe - be;
3. Lit - tle bir - die, do you fear? Phe - be, Phe - be;
4. Lit - tle bir - die, sing a - way, Phe - be, Phe - be;
5. When the sum - mer time is o'er, Phe - be, Phe - be;



Will you tell me whence you came, Tell me whence you came?  
 Is your lit - tle mate at rest, Is your mate at rest?  
 When you see me com - ing near, See me com - ing near,  
 Hap - py as the live - long day, Hap - py all the day.  
 I shall hear your voice no more, Hear your voice no more.



CHO. Tra, la, la, la, la, Tra, la, la, la, la, Tra,



la, la, la, la, la, la, Tra, la, la, la, la, la.

## CHAPTER XI.

## SEVEN NOTE CADENCES TO "SIX."

**EXPLANATORY.**—The class should exercise great care in reference to "good position," "correct breathing," and "pure tone."

Continue the practice of solo singing, also "promiscuous note reading."

## BLACKBOARD EXERCISES WITH SEVEN NOTE CADENCES TO "SIX."

87

1 2 3 4 3 4 5 6 6 5 4 3 2 1  
 Do Re Mi Fa Mi Fa Sol La La Sol Fa Mi Re Do  
 Leaf - y trees and blos-soms gay, In the mer - ry month of May.

88

1 2 1 2 3 4 5 6 5 4 3 2 2 1  
 Do Re Do Re Mi Fa Sol La Sol Fa Mi Re Re Do  
 In the pleas- ant month of June, Flow - ers sweet the air per- fume.

89

1 2 3 4 5 5 6 5 4 3 2 3 2 1  
 Do Re Mi Fa Sol Sol La Sol Fa Mi Re Mi Re Do  
 "Ju - ly Fourth!" hip, hip, hur - ra, For our glo- rious hol - i - day.

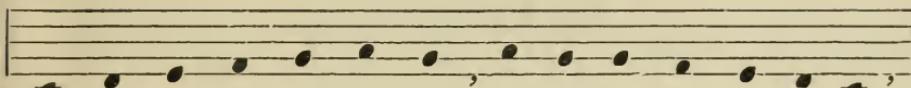
90

1 2 3 3 4 4 5 5 6 5 4 3 2 1  
 Do Re Mi Mi Fa Fa Sol Sol La Sol Fa Mi Re Do  
 Au - gust comes with peach and pear, Juic - y mel - ons, ripe and rare.

91

1 2 3 4 5 6 5 4 3 4 3 2 2 1  
 Do Re Mi Fa Sol La Sol Fa Mi Re Re Do  
 "Mer - ry Christmas" brings the snow, Children's fac - es all a - glow.

92

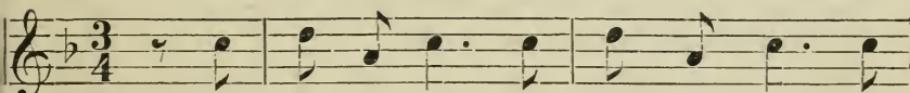


I 2 3 4 5 6 5 6 5 5 4 3 2 I  
 Do Re Mi Fa Sol La Sol La Sol Sol Fa Mi Re Do  
 O, let thank - ful hearts be found, For the year with blessings crown'd.

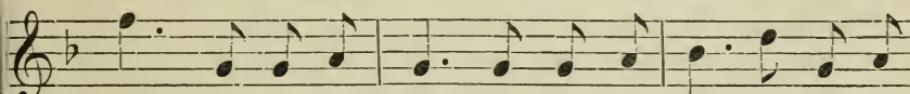
## ROTE PRACTICE.

## THE MOUSE'S WARNING.

\*



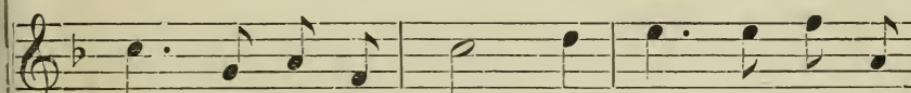
1. O moth - er dear, I feel quite sure, I  
 2. Do be con - tent with this corn meal, So  
 3. He too, was fond of toast - ed cheese, And



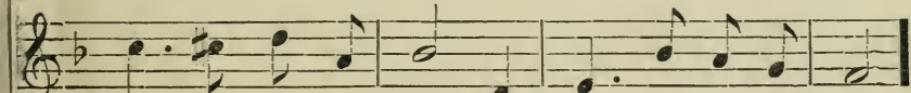
smell some toast - ed cheese; Do let me go and find it  
 safe to us and near; For if you try to get the  
 all that I could say, A - bout the dan - ger that he



now, O moth - er now do please. So spoke a pret - ty lit - tle  
 cheese, Be sure 'twill cost you dear. I tho't you quite too young be -  
 ran, Could not keep him a - way. He had but touch'd it with his

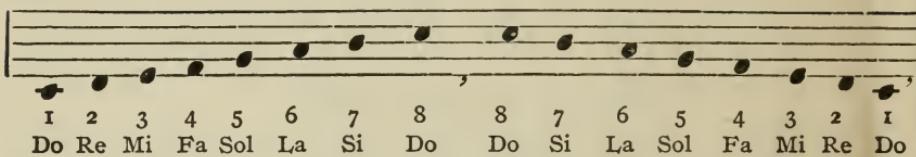


mouse, While mis - tress mouse sat near, O child, she  
 - fore, To hear your fa - ther's fate, But now I  
 teeth, The fa - tal trap did spring, I heard his



cried, in quick a - larm, What is it that I hear?  
 feel that you should know, Lest warn - ing come too late.  
 last de - spair - ing cry, But could no help him bring.

## CHAPTER XII.



The place for *seven* is on the third line of the staff.

The syllable name for seven is *Si*.

The place for *eight* is in the third space of the staff.

The syllable name for eight is *Do*, (the same as for *one*.)

We have now learned to sing *eight different sounds*.

These eight sounds form what is called the *Scale*.

The scale may be sung by numerals or syllables.

The numerals of the scale are: **1, 2, 3, 4, 5, 6, 7, 8.**

The syllables of the scale are: ***Do, Re, Mi, Fa, Sol, La, Si, Do.***

**EXPLANATORY.**—The teacher will place the scale on the blackboard.

The teacher will sing the scale by the numerals ascending.

The class will sing the scale by the numerals ascending. Repeat as often as necessary.

The teacher will sing the scale by the numerals descending.

The class will sing the scale by the numerals descending. Repeat as often as necessary.

The teacher will sing the scale by the numerals ascending and descending.

The class will sing the scale by the numerals ascending and descending. Repeat as often as necessary.

Proceed in the same manner with the scale by syllables.

Let two divisions of the school sing by numerals, and syllables, respectively, at the same time.

Afterwards, let the divisions exchange parts.

**Individual** scholars will point out notes of the scale; the teacher calling for them in irregular order by syllables, thus: "Point out *Fa, La, Re, Si, Mi*," etc.

**Individual** scholars will name line or space for each syllable, the teacher calling for them in irregular order, thus: "What is the position for *Mi*? *Si*? *Fa*? *La*?" etc.

**Individual** scholars will name the syllables for each line or space, thus: "What syllable is given to the first line? third line? third space? first space?" etc.

The teacher should keep a careful record of the ability of the scholars to sing the *scale*. The teacher should pass through the room and listen to each scholar, while the class is singing. Mark the figure 1 (as in preceding chapters) opposite the names of those who sing correctly. The figure 2, opposite the names of those who can move up and down with some degree of perfection. The figure 3, opposite the names of those who have no idea of the progression of sounds. Then drill the 2d and 3d classes separately in the successive sounds of the scale; as, 1 2 3 3 2 1, 1 2 3 4 4 3 2 1, etc. Keep up this practice in the future and *do not give it up until each scholar is marked "1."*

*Lastly, require each scholar alone to sing the scale.*  
 The teacher should teach the definitions in concert.  
 The teacher should let the scholars draw the staff with the scale upon it.  
*Let the foregoing work be thoroughly done before proceeding to the next chapter.*

## ROTE PRACTICE.

## LET US CHEERFUL BE.



1. Schoolmates, let us cheer-ful be, Cheer- ful be, cheer-ful be;
2. Schoolmates, sometime we must part, We must part, we must part;
3. Gent - ly speak, then, each to all, Each to all, each to all;



Schoolmates, let us cheer - ful be, Cheer - ful all the day.  
 Schoolmates, sometime, we must part, And our school be o'er.  
 Gent - ly speak, then, each to all, Lov - ing ev - er - more.



What if les-sons do per-plex us, What if oth- ers sometimes vex us;  
 What if les-sons do per-plex us, What if oth- ers sometimes vex us;  
 What if les-sons do per-plex us, What if oth- ers sometimes vex us;



O be pleas - ant, kind and true, In our work and play.  
 O be pleas - ant, kind and true, In our work and play.  
 O be pleas - ant, kind and true, In our work and play.

## CHAPTER XIII.

## VARIOUS SCALE PROGRESSIONS.

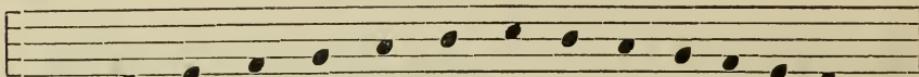
EXPLANATORY.—Practice the exercises in their regular order, copying only those marked "Blackboard" exercises.

Introduce the syllable *La*, in the latter, singing forte and piano, also placing the letters *f* and *p* on the board.

## SCALE EXERCISES.

94

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1  
 Do Re Mi Fa Sol La Si Do Si La Sol Fa Mi Re Do  
 Let the rob - in fear no harm, O, dread not here the least a - larm.  
 All will share with you their bread, So come then dai - ly and be fed.  
 Lit - tle puss, come here to me, And gent - ly jump up - on my knee.  
 Where the grass is fresh and fine, My pret - ty cow, go there to dine.



## IMITATION EXERCISES.

95

1	2	3	
All	a -	gree	
3	4	5	
We	must	strive	
5	6	7	8
Or	share	the	fate
8	7	6	5
Drones	in	the	hive
5	4	3	2
Must	all	come	too
4	3	2	1
Yes	ev -	'ry	one

96

1	2	3	
Now	we	see	
3	4	5	
Ships	ar -	rive	
5	6	7	8
Load	ed	with	freight

8	7	6	5
Safe	home	ar -	rive
5	4	3	2
Each	jol -	ly	crew
4	3	2	1
Their	work	well	done
1	2	3	
Sing	with	glee	
3	4	5	
Voi -	ces	strive	
5	6	7	8
Each	lit -	tle	mate
8	7	6	5
Good	time	con -	trive
5	4	3	2
Red,	white	and	blue
4	3	2	1
Sing	ev -	'ry	one

97

98

1	2	3		8	7	6	5
Come	with	me		'Tis	fun	a	live
3	4	5		5	4	3	2
Take	a	drive		Let	puss	go	too
5	6	7	8	4	3	2	1
A	live	ly		We're	safe	at	home

## SCALE EXERCISES FOR IMITATION.

99

Ascending.							Descending						
1	2	3	2	1	2	3	8	7	8	7	8	7	6
Do	Re	Mi	Re	Do	Re	Mi	Do	Si	Do	Si	Do	Si	La
2	3	4	3	2	3	4	7	6	5	6	7	6	5
Re	Mi	Fa	Mi	Re	Mi	Fa	Si	La	Sol	La	Si	La	Sol
3	4	5	4	3	4	5	6	5	4	5	6	5	4
Mi	Fa	Sol	Fa	Mi	Fa	Sol	La	Sol	Fa	Sol	La	Sol	Fa
4	5	6	5	4	5	6	5	4	3	4	5	4	3
Fa	Sol	La	Sol	Fa	Sol	La	Sol	Fa	Mi	Fa	Sol	Fa	Mi
5	6	7	6	5	6	7	4	3	2	3	4	3	2
Sol	La	Si	La	Sol	La	Si	Fa	Mi	Re	Mi	Fa	Mi	Re
6	7	8	7	6	7	8	3	2	1	2	3	2	1
La	Si	Do	Si	La	Si	Do	Mi	Re	Do	Re	Mi	Re	Do

## SCALE EXERCISE FOR THE BLACKBOARD.

Copy the notes only. Let the class practise forte and piano

100

Ascending.

Do Do Re Re Mi Mi Fa Fa Sol Sol La La Si Si Do Do

Descending.

Do Do Si Si La La Sol Sol Fa Fa Mi Mi Re Re Do Do

## SCALE EXERCISES FOR IMITATION.

101

### Ascending.

1	2	1	2	1	2	3
Do	Re	Do	Re	Do	Re	Mi
2	3	2	3	2	3	4
Re	Mi	Re	Mi	Re	Mi	Fa
3	4	3	4	3	4	5
Mi	Fa	Mi	Fa	Mi	Fa	Sol
4	5	4	5	4	5	6
Fa	Sol	Fa	Sol	Fa	Sol	La
5	6	5	6	5	6	7
Sol	La	Sol	La	Sol	La	Si
6	7	6	7	6	7	8
La	Si	La	Si	La	Si	Do

Descending.

8	7	8	7	8	7	6
Do	Si	Do	Si	Do	Si	La
7	6	7	6	7	6	5
Si	La	Si	La	Si	La	Sol
6	5	6	5	6	5	4
La	Sol	La	Sol	La	Sol	Fa
5	4	5	4	5	4	3
Sol	Fa	Sol	Fa	Sol	Fa	Mi
4	3	4	3	4	3	2
Fa	Mi	Fa	Mi	Fa	Mi	Re
3	2	3	2	3	2	1
Mi	Re	Mi	Re	Mi	Re	Do

## EXERCISE FOR THE BLACKBOARD.

Practice with syllables, forte and piano.

102

### Ascending.

Do Do Do Re Re Re Mi Mi Mi Fa Fa Fa  
 La  
 Sol Sol Sol La La La Si Si Si Do Do Do  
 La La

Descending.

## SCALE EXERCISES FOR THE BLACKBOARD.

103

Ascending.

1	1	1	2	1	2	3
Do	Do	Do	Re	Do	Re	Mi
2	2	2	3	2	3	4
Re	Re	Re	Mi	Re	Mi	Fa
3	3	3	4	3	4	5
Mi	Mi	Mi	Fa	Mi	Fa	Sol
4	4	4	5	4	5	6
Fa	Fa	Fa	Sol	Fa	Sol	La
5	5	5	6	5	6	7
Sol	Sol	Sol	La	Sol	La	Si
6	6	6	7	6	7	8
La.	La	La	Si	La	Si	Do

Descending.

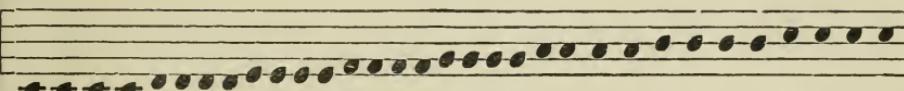
8	8	8	7	8	7	6
Do	Do	Do	Si	Do	Si	La
7	7	7	6	7	6	5
Si	Si	Si	La	Si	La	Sol
6	6	6	5	6	5	4
La	La	La	Sol	La	Sol	Fa
5	5	5	4	5	4	3
Sol	Sol	Sol	Fa	Sol	Fa	Mi
4	4	4	3	4	3	2
Fa	Fa	Fa	Mi	Fa	Mi	Re
3	3	3	2	3	2	1
Mi	Mi	Mi	Re	Mi	Re	Do

## SCALE EXERCISE FOR THE BLACKBOARD.

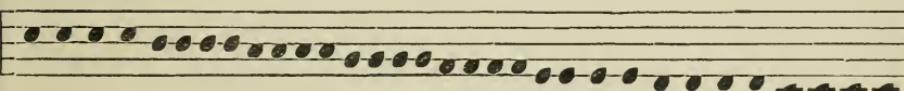
Practice with numerals, syllables, forte and piano.

104

Ascending.



Descending.



## SCALE EXERCISES FOR IMITATION.

105

Ascending.

1	2	1	2	3	3	3
Do	Re	Do	Re	Mi	Mi	Mi
2	3	2	3	4	4	4
Re	Mi	Re	Mi	Fa	Fa	Fa

4	5	4	5	6	6	6
Fa	Sol	Fa	Sol	La	La	La
5	6	5	6	7	7	7
Sol	La	Sol	La	Si	Si	Si
6	7	6	7	8	8	8
La	Si	La	Si	Do	Do	Do

Descending.

8	7	8	7	6	6	6		5	4	5	4	3	3	3
Do	Si	Do	Si	La	La	La		Sol	Fa	Sol	Fa	Mi	Mi	Mi
7	6	7	6	5	5	5		4	3	4	3	2	2	2
Si	La	Si	La	Sol	Sol	Sol		Fa	Mi	Fa	Mi	Re	Re	Re

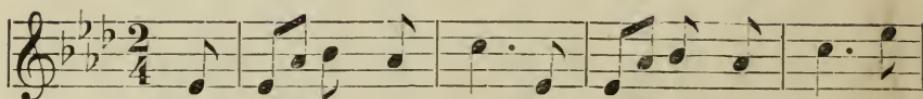
  

6	5	6	6	4	4	4		3	2	3	2	1	1	1
La	Sol	La	La	Fa	Fa	Fa		Mi	Re	Mi	Re	Do	Do	Do

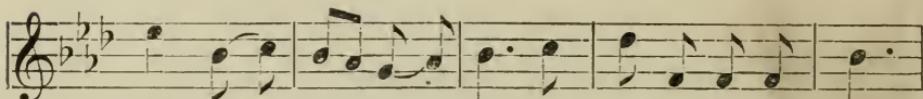
## ROTE PRACTICE.

## SING, SWEET BIRDIE.

\*



1. If ev - er I see, On bush or on tree, Young  
 2. My moth-er, I know, Would sor - row so, Should

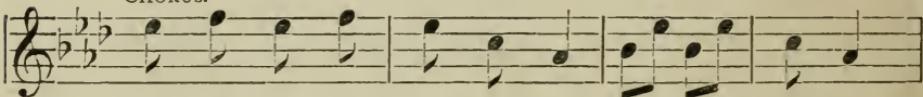


birds in a pret - ty nest, I must not in my play,  
 I be sto - len a - way, So to the lit- tle birds,

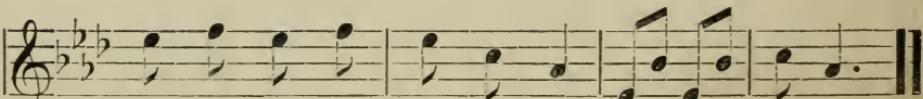


Steal the poor birds a - way, To grieve their moth - ers breast.  
 I'll speak my soft - est words, Nor hurt them in my play.

CHORUS.



Bird - ie, Bird - ie, Bird - ie sing, Sing, sweet bird - ie,



Bird - ie, bird - ie, bird - ie sing, Sing, sweet bird - ie.

## CHAPTER XIV.

## QUARTER NOTES. HOLD.

A quarter note (♩) is made with a filled head and stem.

The hold (♪) is used to make sounds longer.

Exercises may commence and end on 1, 3, 5, or 8 of the scale.

**EXPLANATORY.**—Explain how a quarter note is made (♩) and call it by that name in the future.

Explain the use of the hold (♪).

The class will copy the following exercises on the blackboard.

*The teacher should require the class, before singing an exercise, to count the number of times each syllable is repeated, raising hands and answering in concert. If the answer is not unanimous, the teacher should point, and the class count.*

Before singing, require the class to *read* the exercise, once through by syllables.

After the singing by the class, let individual scholars try it.

Don't forget the individual scale practice if any need it.

*The teacher should extemporize as many additional exercises as may be necessary.*

## EXERCISES WITH QUARTER NOTES AND HOLDS.

Each exercise to be sung with syllables and words, forte and piano.

106

A musical staff with a common time signature. It consists of five measures. The first four measures each begin with a quarter note (♩). The first measure ends with a hold (♪). The second measure ends with a quarter note. The third measure ends with a hold. The fourth measure ends with a quarter note. The fifth measure begins with a quarter note. There are commas (, ) placed between the first four measures and after the fifth measure.

Lit - tle rob - in wel - come here, Wel - come to my fru - gal cheer.

A musical staff with a common time signature. It consists of five measures. The first four measures each begin with a quarter note (♩). The first measure ends with a hold (♪). The second measure ends with a quarter note. The third measure ends with a hold. The fourth measure ends with a quarter note. The fifth measure begins with a quarter note. There are commas (, ) placed between the first four measures and after the fifth measure.

Win - ter chills thy moss - y bed, Come, then, dai - ly, and be fed.

107

A musical staff with a common time signature. It consists of five measures. The first four measures each begin with a quarter note (♩). The first measure ends with a hold (♪). The second measure ends with a quarter note. The third measure ends with a hold. The fourth measure ends with a quarter note. The fifth measure begins with a quarter note. There are commas (, ) placed between the first four measures and after the fifth measure.

A musical staff with a common time signature. It consists of five measures. The first four measures each begin with a quarter note (♩). The first measure ends with a hold (♪). The second measure ends with a quarter note. The third measure ends with a hold. The fourth measure ends with a quarter note. The fifth measure begins with a quarter note. There are commas (, ) placed between the first four measures and after the fifth measure.

## EXERCISES.

Each exercise to be sung with syllables and words.

108

A musical staff with five horizontal lines. It contains six measures of music. Each measure begins with a quarter note, followed by a half note (two quarter notes), another quarter note, and a half note. Measures 1, 3, and 5 end with a vertical comma, while measures 2, 4, and 6 end with a vertical bar line. Measures 1, 3, and 5 have a small curved line above the notes, and measures 2, 4, and 6 have a small curved line below the notes.

I'm a pret - ty, lit - tle thing, Al - ways com - ing with the Spring;

A musical staff with five horizontal lines. It contains six measures of music. Each measure begins with a quarter note, followed by a half note (two quarter notes), another quarter note, and a half note. Measures 1, 3, and 5 end with a vertical comma, while measures 2, 4, and 6 end with a vertical bar line. Measures 1, 3, and 5 have a small curved line above the notes, and measures 2, 4, and 6 have a small curved line below the notes.

In the mead- ows green I'm found, Peep - ing just a - bove the ground.

109

A musical staff with five horizontal lines. It contains six measures of music. Each measure begins with a quarter note, followed by a half note (two quarter notes), another quarter note, and a half note. Measures 1, 3, and 5 end with a vertical comma, while measures 2, 4, and 6 end with a vertical bar line. Measures 1, 3, and 5 have a small curved line above the notes, and measures 2, 4, and 6 have a small curved line below the notes.

110

A musical staff with five horizontal lines. It contains six measures of music. Each measure begins with a quarter note, followed by a half note (two quarter notes), another quarter note, and a half note. Measures 1, 3, and 5 end with a vertical comma, while measures 2, 4, and 6 end with a vertical bar line. Measures 1, 3, and 5 have a small curved line above the notes, and measures 2, 4, and 6 have a small curved line below the notes.

Thank you pret - ty cow, that made Pleas - ant milk to soak my bread;

A musical staff with five horizontal lines. It contains six measures of music. Each measure begins with a quarter note, followed by a half note (two quarter notes), another quarter note, and a half note. Measures 1, 3, and 5 end with a vertical comma, while measures 2, 4, and 6 end with a vertical bar line. Measures 1, 3, and 5 have a small curved line above the notes, and measures 2, 4, and 6 have a small curved line below the notes.

Ev - 'ry day and ev - 'ry night, Warm, and fresh, and sweet, and white.

111

A musical staff with five horizontal lines. It contains six measures of music. Each measure begins with a quarter note, followed by a half note (two quarter notes), another quarter note, and a half note. Measures 1, 3, and 5 end with a vertical comma, while measures 2, 4, and 6 end with a vertical bar line. Measures 1, 3, and 5 have a small curved line above the notes, and measures 2, 4, and 6 have a small curved line below the notes.

112

Never fear my lit - tle maid, I shall come, be not a - fraid;  
 With the hon - ey for the bee, With the blos - som for the tree.

113

Youth's the time to learn to sing, Don't de - lay, time's on the wing.  
 Hark ! I hear the school bell ring, Peal - ing out its ding, dong,ding.

114

115

Up and down with jolt and jar, Rid - ing in a rail - road car;  
 Peo - ple ask - ing from a - far: "Please sir, tell us where we are."

## ROTE PRACTICE.

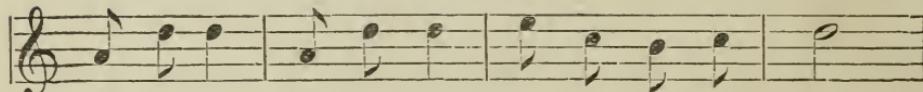
## BABY BYE.



Words by THEO. TILTON.



1. Ba - by bye, here's a fly, Let us watch him you and I;
2. Spot of red, dot his head, Rain-bows on his back are spread;
3. Flies can see more than we, So, how bright their eyes must be;



How he crawls up the walls, Yet he nev - er falls.  
 That small speck is his neck, See him nod and beck.  
 Lit - tle fly, ope your eye, Spi - ders are near by.



I be - lieve with six such legs, You and I could walk on eggs;  
 I can show you if you choose, Where to look to find his shoes:  
 For a se - cret I can tell: Spi - ders nev - er use flies well;



There he goes, on his toes, Tick- ling ba - by's nose.  
 Three small pairs made of hairs, These, he al - ways wears.  
 Then a - way, do not stay, Lit - tle fly, good day.

## CHAPTER XV.

## DIFFICULT PROGRESSIONS OF THE SCALE.

**EXPLANATORY.**—Continue the reading by syllables, solo singing, counting the number of each syllable, pointing, etc.

Practice the following imitation exercises as heretofore, with numerals, and syllables,

## SCALE EXERCISE FOR IMITATION.

116

## Ascending.

1	2	1	2	2	2	3
Do	Re	Do	Re	Re	Re	Mi
2	3	2	3	3	3	4
Re	Mi	Re	Mi	Mi	Mi	Fa
3	4	3	4	4	4	5
Mi	Fa	Mi	Fa	Fa	Fa	Sol
4	5	4	5	5	5	6
Fa	Sol	Fa	Sol	Sol	Sol	La
5	6	5	6	6	6	7
Sol	La	Sol	La	La	La	Si
6	7	6	7	7	7	8
La	Si	La	Si	Si	Si	Do

## Descending.

8	7	8	7	7	7	6
Do	Si	Do	Si	Si	Si	La
7	6	7	6	6	6	5
Si	La	Si	La	La	La	Sol
6	5	6	5	5	5	4
La	Sol	La	Sol	Sol	Sol	Fa
5	4	5	4	4	4	3
Sol	Fa	Sol	Fa	Fa	Fa	Mi
4	3	4	3	3	3	2
Fa	Mi	Fa	Mi	Mi	Mi	Re
3	2	3	2	2	2	1
Mi	Re	Mi	Re	Re	Re	Do

## SCALE EXERCISE FOR IMITATION.

117

## Ascending.

1	2	2	1	1	2	3
Do	Re	Re	Do	Do	Re	Mi
2	3	3	2	2	3	4
Re	Mi	Mi	Re	Re	Mi	Fa
3	4	4	3	3	4	5
Mi	Fa	Fa	Mi	Mi	Fa	Sol
4	5	5	4	4	5	6
Fa	Sol	Sol	Fa	Fa	Sol	La
5	6	6	5	5	6	7
Sol	La	La	Sol	Sol	La	Si
6	7	7	6	6	7	8
La	Si	Si	La	La	Si	Do

## Descending.

8	7	7	8	8	7	6
Do	Si	Si	Do	Do	Si	La
7	6	6	7	7	6	7
Si	La	La	Si	Si	La	Si
6	5	5	6	6	5	4
La	Sol	Sol	La	La	Sol	Fa
5	4	4	5	5	4	3
Sol	Fa	Fa	Sol	Sol	Fa	Mi
4	3	3	4	4	3	2
Fa	Mi	Mi	Fa	Fa	Mi	Re
3	2	2	3	3	2	1
Mi	Re	Re	Mi	Mi	Re	Do

## EXERCISES WITH DIFFICULT PROGRESSIONS.

To be sung with syllables and words.

The teacher should extemporize other exercises if necessary.

118

Twin - kle, twin - kle, lit - tle star, How I won - der what you are;

Up a - bove the world so high, Like a dia- mond in the sky.

119

120

Come, ye chil - dren, come with me, Gath - er round the Christmas tree;

Hap - py hearts and voi - ces free, Sing - ing sweet - est mel - o - dy.

121

122

Let us with a joy - ful mind, Praise the Lord, for he is kind;

For his mer - cies shall en - dure, Ev - er faith - ful, ev - er sure.

123

124

Wel-come back the friend - ly sun, He a long night's work has done;

He has shone while we have slept, Shone where ma - ny waked and wept.

125

126

Who am I with no - ble face, Shin - ing in a clear, blue place?

If to look at me you try, I shall blind your lit - tle eye.

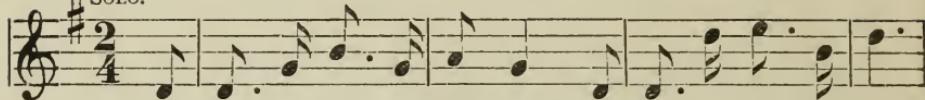
127

## ROTE PRACTICE.

## I'M BUT A LITTLE FELLOW.

\*

SOLO.



1. I'm but a lit - tle fel - low, I wont de-tain you long,
2. You've met us in our schoolroom, And mark'd each smiling face,
3. Then do not be dis-cour- aged, Nor stop to count the cost,



I did not wish to leave you, With - out a part - ingsong:  
 When at our teach - er's mo - tion, We quick - ly took our place;  
 I'm sure that we shall prove you It is not la - bor lost;

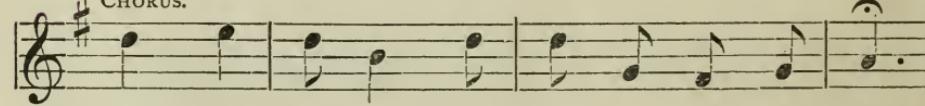


I'll on - ly stop to thank you, For all your love and care,  
 While with our arms all fold - ed, And stand-ing in a row,  
 When to a no - ble man-hood, We lit - tle boys have grown,

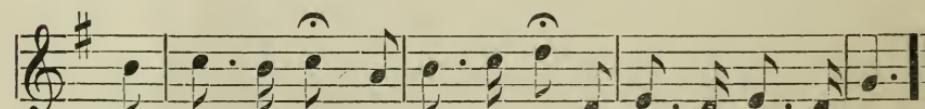


And hope that in our pleas-ure, You've had a good - ly share.  
 You've list - ened to our sing-ing, Fa Mi Re Do Si Do  
 And ev - 'ry lit - tle girl becomes A "pol - ished cor - ner stone."

CHORUS.



Kind friends, teach - ers, We bid you all a - dieu,



We part in love, We'll meet in love, When our va - ca-tion's through.

## QUESTIONS IN THEORY.

1. For what do notes stand?
2. How may sounds be sung?
3. What is soft singing called?
4. What is the sign for piano?
5. What is loud singing called?
6. What is the sign for forte?
7. How is the staff made?
8. What are the lines and spaces called?
9. How many degrees are there?
10. Which way are the degrees counted?
11. What is the short line below the staff called?
12. What is the short line above the staff called?
13. What is the position for singing?
14. What is the sign for taking breath?
15. What is singing alone called?
16. How many different sounds have we learned to sing?
17. What do these eight sounds form?
18. What two sets of names do we use in singing the scale?
19. Repeat the numerals.
20. Repeat the syllables.
21. How is a quarter note made?
22. For what is the hold used?
23. On what numerals of the scale may exercises commence and end?



## GENERAL SUBJECTS: TIME AND MEASURE.

## ORDER OF TOPICS.

CHAPTER I. Time and measure.  
 " II. Ties, with quarter notes.  
 " III. Ties, with half notes.  
 " IV. Triple time with ties.  
 " V. Dotted Half notes.  
 " VI. Triple Time: first and second beats tied.  
 " VII. Triple Time: half notes in place of ties.  
 " VIII. Quadruple Time with ties.  
 " IX. Quadruple Time: whole notes in place of ties.  
 " X. Quadruple Time: third and fourth beats tied.  
 " XI. Quadruple Time: half notes in place of ties.  
 " XII. Quadruple Time: first and second beats tied.  
 " XIII. Quadruple Time: half notes in place of ties.  
 " XIV. Quadruple Time: two half notes in each measure.  
 " XV. Quadruple Time: second and third beats tied.  
 " XVI. Quadruple Time: half notes in place of ties.  
 " XVII. Quadruple Time: first three beats tied.  
 " XVIII. Quadruple Time: dotted half notes in place of ties.

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## SECOND GRADE.

## CHAPTER I.

## TIME AND MEASURE.

Music should be sung in *exact time*.

Exact time may be obtained by counting or making regular motions with the hand.

A regular motion of the hand is called **beating time**.

Measures of two beats are called Double *measures*.

The motions in beating double time are *down, up*.

The position for beating time is *right arm erect and all fingers closed, except fore-finger.*

Measures are formed on the staff with dividing lines called **bars.** 

The end of an exercise or strain is shown by a *double bar*.

The *sign* for double measure is the figure 2.

The place for the sign is at the beginning of an exercise.

Measures without singing are called *silent measures*.

One quarter note stands for one count or beat.

### EXAMPLE

Measure. Bar. Measure. Bar. Measure. Bar. Measure. Double Bar.

## GENERAL EXERCISES FOR DAILY PRACTICE.

Let teacher call syllables promiscuously for class to sing; scholars locate with pointer on blackboard, places for syllables. Practice solo singing, and question class in theory.

**EXPLANATORY.**—Teacher count *one, two*, four times in succession, require class to do the same.

Explain that this is counting measures of *double time*.

Teacher sing four measures of double time with the syllable *La*, class counting.

Class sing four measures of double time with the syllable *La*, teacher counting.

The impossibility of counting and singing at the same time being obvious to the class, explain that a motion of the hand may take the place of counting.

## HOW TO TEACH THE MOTIONS IN BEATING TIME.

Teacher sing four measures with *La* and make the motions *down, up*, with each measure.

Explain that this is called *beating time*.

Teach class the position of the hand for beating time, accompanying the motions with the words *down, up*.

Class repeat the words *down, up*, *after* the teacher, making the motions at the same time.

Continue this practice until the motions are *perfectly uniform*, afterwards let class repeat the words *with* teacher, finally let the class accompany the motions of the teacher in *silence*.

In teaching little children, silent measures may be called *still measures*.

To secure a steady motion, the class may repeat the words *downward beat, upward beat*.

Copy the above exercise on the blackboard, first placing the bars at equal distances.

Explain that the lines are called *bars*, and that the bars form *measures*.

Place two quarter notes in each measure, and sing the exercise, *class beating time*.

Class sing the exercise, *teacher beating time*.

Class *sing and beat time*, teacher pointing.

Require the class to beat a given number of measures in silence, thus: beat two measures and stop, three measures and stop, &c.

Use the word *ready*, to bring the hand into position.

Use the word *halt*, to stop the exercise.

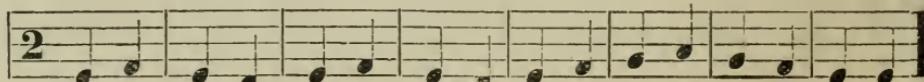
Place the following exercises on the blackboard in blank form, require the class or individual scholars to indicate the places for bars.

## EXERCISES.

1



2



3



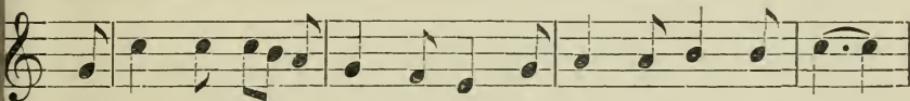
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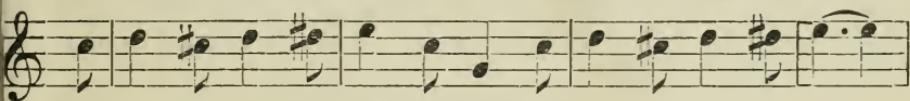
## ROTE PRACTICE.

—  
GREETING TO SPRING.

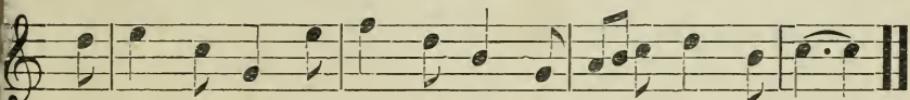
1. I'm ver - y glad the spring is come! The sun shines out so bright;
2. I like to see the dai - sy and The but - ter- cup once more;
3. The fish - es in the lit - tle brook Are jump- ing up so high;
4. There's not a cloud up - on the sky; There's nothing dark or sad;



The lit - tle birds up - on the trees Are sing - ing for de - light;  
 The prim- rose and the cow - slip, too; And ev - 'ry pret - ty flow'r.  
 The lark is singing sweet - ly, as She mounts in - to the sky;  
 I jump and scarce know what to do, I feel so ver - y glad;



The young grass looks so fresh and green ; The lambs do sport and play;  
 I like to see the but - ter - fly Ex-tend her paint- ed wings ;  
 The rooks are build- ing up their nests, High in the old oak tree ;  
 God must be good, in- deed, to make For me each pret - ty thing;



And I can skip and run a - bout As mer-ri - ly as they !  
 And all things seem just like my - self, So pleas'd to see the spring.  
 And ev - 'ry-thing's as bus - y and As hap - py as can be.  
 I'm sure we ought to love him much For bringing back the spring.

## CHAPTER II.

## TIES.

The *Tie* is made with a curved line (—).

The tie is used to join two or more notes together on the *same degree* of the staff.

Two tied notes stand for *one sound two beats long*.

The pronunciation of words in singing should be very distinct.

## EXAMPLE WITH TIES.



## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating measures of double time, promiscuous scale practice, Scholars locating with pointer, places for syllables. Solo singing, and questions in theory.

EXPLANATORY.—Teacher beat a single measure of double time singing one sound to each beat, using *La*.

Require the class to do the same.

Teacher repeat the same measure, joining the two sounds together; explain that this is calling *tying* notes.

Require the class to do the same.

Repeat the exercise until well understood by the class.

Copy the above exercise on the blackboard, placing a tie in the last measure, scholars sing. Place a tie in the second measure, scholars sing, tie all the measures, scholars sing.

Teacher sing the scale in double time ascending and descending. Require the class to do the same, beating time.

Teacher write the scale ascending and descending without measures. Require the class or some individual to indicate with pointer where bars should be placed.

Exercise the class in the use of ties, first placing ties in the last measure ascending and descending, then in every fourth measure, every second measure, and finally in all the measures.

## SCALE EXERCISE WITH TIES.

5

Ascending.

Do . . Re . . Mi . . Fa . . Sol . . La . . Si . . Do . .  
 Do . . Si . . La . . Sol . . Fa . . Mi . . Re . . Do . .

## EXERCISES WITH TIES.

To be sung with numerals; with syllables; and with the words applied, *f*, and *p*.

6

Shout! boys, shout! no school to - day. Sing! girls, sing! all, all feel gay.

To the woods and fields a - way, On this glo- rious hol - i - day.

7

8

See the chick- ens round the gate, For their morn-ing por-tion wait.

Fill the bas - ket from the store, Let us o - pen wide the door.

9

10

Throw out crumbs and scat - ter seed, Let the hun- gry chick- ens feed.

A musical score for 'The Star-Spangled Banner' on a five-line staff. The vocal line consists of a series of eighth and sixteenth notes. The piano accompaniment is in the right hand, featuring eighth-note chords and eighth-note patterns. The score is set against a background of a star-spangled banner.

Call them, now; how fast they run! Glad- ly, quick- ly, ev -'ry one.  
**11**

A musical staff with a '2' at the beginning. It consists of five horizontal lines and four spaces. The notes are as follows: a note on the first line, a note on the space between the first and second lines, a note on the second line, a note on the space between the second and third lines, a note on the third line, a sixteenth-note cluster (two notes) on the space between the third and fourth lines, a note on the fourth line, a note on the space between the fourth and fifth lines, a note on the fifth line, a note on the space between the fifth and fourth lines, a note on the fourth line, a note on the space between the fourth and third lines, a note on the third line, a note on the space between the third and second lines, a note on the second line, and a note on the space between the second and first lines.

## ROTE PRACTICE.

## THE SPIDER KING.

A musical score for 'The Spider King' featuring a treble clef, a key signature of one sharp, and a time signature of 4/4. The score consists of two measures of music, followed by a repeat sign and another two measures. The notes are primarily eighth and sixteenth notes.

1. An old black spi - der lay in wait— Lay in wait—  
2. Each day he lar - ger, lar - ger grew— Lar - ger grew—

A musical score for a single melodic line. It begins with a treble clef and a key signature of one sharp (F#). The first measure consists of six eighth notes. The second measure starts with a common time signature (indicated by a '4/4' in the top right) and contains six eighth notes. The third measure is identical to the second. The fourth measure begins with a common time signature and contains six eighth notes. The fifth measure is identical to the fourth. The sixth measure begins with a common time signature and contains six eighth notes. The seventh measure is identical to the sixth. The eighth measure begins with a common time signature and contains six eighth notes. The ninth measure is identical to the eighth. The tenth measure begins with a common time signature and contains six eighth notes. The eleventh measure is identical to the tenth. The twelfth measure begins with a common time signature and contains six eighth notes. The thirteenth measure is identical to the twelfth. The fourteenth measure begins with a common time signature and contains six eighth notes. The fifteenth measure is identical to the fourteenth. The sixteenth measure begins with a common time signature and contains six eighth notes. The seventeenth measure is identical to the sixteenth. The eighteenth measure begins with a common time signature and contains six eighth notes. The nineteenth measure is identical to the eighteenth. The twentieth measure begins with a common time signature and contains six eighth notes. The twenty-first measure is identical to the twentieth. The twenty-second measure begins with a common time signature and contains six eighth notes. The twenty-third measure is identical to the twenty-second. The twenty-fourth measure begins with a common time signature and contains six eighth notes. The twenty-fifth measure is identical to the twenty-fourth. The twenty-sixth measure begins with a common time signature and contains six eighth notes. The twenty-seventh measure is identical to the twenty-sixth. The twenty-eighth measure begins with a common time signature and contains six eighth notes. The twenty-ninth measure is identical to the twenty-eighth. The thirtieth measure begins with a common time signature and contains six eighth notes. The thirtieth measure ends with a fermata over the final note.

lays in wait! The flies were many that he ate—  
larger grew: And fed on something fresh and new,

The image shows the musical score for the national anthem of the United States, "The Star-Spangled Banner". The score is in 3/4 time, with a treble clef and a key signature of one sharp (G major). The music is divided into two staves. The first staff begins with a half note followed by a quarter note. The second staff begins with a half note followed by a quarter note. The lyrics "Oh say can you see" are written in a cursive font across the top of the music. The music is set against a background of a blue and white striped field.

That he ate—that he ate: But still he spun his silver threads; And Fresh and new—fresh and new: But one fell day the housemaids broom, Found

still the poor flies lost their heads, That this grim king  
out his web a mid the gloom: And this black spi

A musical score for a single instrument, likely a flute or recorder. It features a treble clef, a key signature of one sharp, and a common time signature. The melody begins with a series of eighth and sixteenth notes. The score is presented on a single staff with a light gray background.

might sit in state— Sit in state— Sit in state.  
-der quick she slew— Quick she slew— quick she slew!

## CHAPTER III.

## HALF NOTES.

A Half Note (o) may take the place of two tied quarter notes. A half note is made with an *open head* and *stem*.

12

## SCALE WITH HALF NOTES.

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating measures of double time, promiscuous scale practice scholars locating with pointer places for syllables, solo singing and questions in theory.

**EXPLANATORY.**—Write the above exercise first, with quarter notes tied; afterward substitute half notes, explaining that a half note represents a sound twice the length of a quarter note.

Sing the following exercises by syllable and word, *f* and *p*, not forgetting to sing *weetly*.

Let *written exercises* take the place of pointing by individual scholars, each member of the class writing simple note heads, without form or measure as the teacher may dictate, thus, write Do, write Sol, etc.

13

## EXERCISES WITH HALF NOTES.

Spring, where are you waiting, now? Why are you so long un - felt?

Win - ter went a month a - go; When the snow be - gan to melt.

14

15

**2**

Birds that in the for - est throng, Sing a joy- ful hap- py song;

Sweet-ly warbling all the day, In the mer - ry month of May.

16

**2**

17

**2**

Come, my dar- ling, come a - way; Take a pret - ty walk to - day.

Run a - long, and nev - er fear; I'll take care of ba - by, dear.

18

**2**

19

**2**

20

**2**

Sing we then our morning song; We have sung it oft and long.

Ev - 'ry morn 'tis fresh and new, Like the pearl- y drops of dew.

21

**2**

22

**2**

Day is break-ing o'er the hills: Danc-ing on the lit - tle rills.

Rouse ye, brothers, sis - ters, all! Cheer'ly to each oth - er call.

23

24

25

26

A musical score for a two-part setting. The top part is in 2/4 time and consists of a single melodic line on a staff with a key signature of one sharp. The lyrics are: "When good humor flies a-way, Quick-ly sing a cheer-ful lay:". The bottom part is in common time and consists of a single melodic line on a staff with a key signature of one sharp. The lyrics are: "Sing-ing cheers the dark-est day: Sing-ing smooths the rug-ged way." The music is composed of eighth and sixteenth notes, with some rests.

27

## ROTE PRACTICE.

## THE WONDERFUL TEA-PARTY.

\*

1. It rain'd and it snow'd and it hailed all to - geth-er!
2. They found their good tem - per, as quick as a flash!
3. To tell of their man - ner I scarce-ly am a - ble:
4. When pa - pa came home, his good children to see,

There nev - er was seen so much hor - ri - ble weather!  
 The friends they in - - vi - ted, were Kit - ty and Dash.  
 The guests (O dear me!) put their feet on the ta - ble!  
 They told him a - - bout it, their won - der - ful tea.

Both Fan - nie and Frank were as cross as could be;  
 In seats at the ta - ble, they placed them with care;  
 But ev - en these ac - tions were none of the worst - .  
 And Fan - nie and Fran - kie they both did de - clare,

So mam-ma she told them to ask friends to tea.  
 Miss Kit - ty was put in Miss Fan-nie's high chair.  
 They put tongues to their sauc - ers, while slak - ing their thirst!  
 In spite of bad weath - er. their fun had been rare.

## CHAPTER IV.

## TRIPLE MEASURE WITH TIES.

Measures of three beats are called measures of *Triple time*.

The motions of triple time are *down, left, up*.

The sign for triple time is the *figure 3* placed at the beginning. Three tied quarter notes stand for one sound three beats long.

## EXAMPLES.

28

Ascending.

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating measures of double time, promiscuous scale practice, dictation exercises, solo singing and questions in theory,

EXPLANATORY.—Introduce *triple time* as follows:—

*First*, let class imitate the teacher in making one motion at a time, accompanying the motions with the words, *down, left, up*.

*Second*, class make the motions and repeat the words in unison with the teacher.

*Third*, sing the scale ascending and descending, repeating each syllable three times as, Do, Do, Do; Re, Re, Re, &c.

*Fourth*, sing the scale ascending and descending, *tieing* each group of three notes together by syllable.

*Fifth*, write scale on the blackboard as above, in triple measure ascending and descending, *without bars*, afterwards requiring class or some pupil to indicate where each bar shall be placed.

*Sixth*, exercise class in the use of ties, first placing them in *last* measures ascending and descending, next in every *fourth* measure, then in every *other* measure and finally in *every* measure.

Let different divisions of the class sing by numeral and syllable at the same time.

To secure a steady motion, repeat the words *downward*, beat, *inward* beat, *upward* beat.

The following exercises to be sung with syllables and words *f* and *p*.

## EXERCISES IN TRIPLE TIME.

29

3

Come, join our sing-ing, and mer-ry sounds raise; . . .

Glad voi-ces ring-ing out loud notes of praise. . . .

30

3

Hearts full of glad-ness On this day of days; . . .

31

3

Free from all sad-ness, Come, join us in praise. . . .

32

Free from all sad-ness, Come, join us in praise. . . .

33

3

Come, join the fes - tive song, Wake, voi - ces. all; . . .

Chime with the ver - nal throng, List to the call. . .

34

3

Hear me in ev - 'ry breeze, from hill and dale, . . .

Glad notes of na - ture, re - joic - ing, all hail . . .

35

3

## ROTE PRACTICE.

## IN THE SCHOOLROOM.



1. In the schoolroom while we stay, There is work e - nough to  
 2. Here, then, let us earl - y sow, While we're in our op'ning

do; Stud - y, stud - y through the day; Keep our  
 youth, Seed that will take root and grow, Seed of



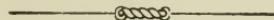
les - sons all in view. There's no time to waste or  
knowl - edge, vir - tue, truth. For the time is com - ing



lose; Ev - 'ry mo - ment we should use; For the  
when Wom - en we shall be, and men, Then O!



hours are glid - ing fast; Soon our school - days will be past,  
then we'll need it all In dis - charg - ing du - ty's call.



## CHAPTER V.

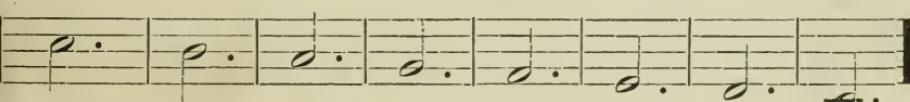
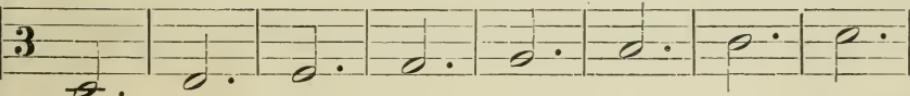
### DOTTED HALF NOTES.

A Dotted Half Note may take the place of three tied quarter notes (.).

The Dotted Half Note is made with an **open head, stem, and dot on the right.**

37

EXAMPLE.



## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double and triple time, promiscuous scale practice, dictation exercises in writing, solo singing and questions in theory.

**EXPLANATORY.**—Copy the first exercise with quarter notes *tied*, in place of the *Dotted Half Notes*.

Explain that a dotted half note represents a sound three times the length of a quarter note, and may take the place of three *tied* quarter notes.

Erase the tied quarter notes and substitute dotted half notes.

Class tell the number of dotted half notes in the exercise.

Class read by numeral teacher pointing.

Class read by syllable teacher pointing.

Practise the different forms prescribed, teacher and class alternating if necessary.

Review the exercise by syllable, *f*, and *p*.

Proceed in the same manner with each exercise.

## EXERCISES WITH DOTTED HALF NOTES.

To be sung by numeral, syllable, with La and words, *f* and *p*.

38

39

Swift speed the mo - ments of meet - ing with you,

Hours that en - joy - ment has tinged as they flew.

40

41

Bright be our part - ing, where bright - ly we've met;

Voi - ces of mu - sic are ech - o - ing yet.

42

3

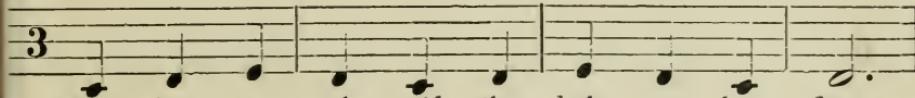
43

Bird of the green-wood, O! why art thou here? Flow'r's bloom no

lon - ger and leaves have grown sere, All the sweet wa - ters far

hence are a - way. Bird of the green-wood, a - way, then, a - way!

44



3

Morn has a - wak - en'd, the dark - ness has flown;

Red from the o - cean now ris - es the sun.

Mel - o - dy's ring - ing, a - round and a - bove:

Flow - ers are scent - ing the mead - ow and grove.

45

A musical score for 'The Star-Spangled Banner' in 3/4 time. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a '3' indicating 3/4 time. The bottom staff begins with a bass clef. Both staves feature a series of eighth and sixteenth note patterns. The music is divided into measures by vertical bar lines.

46

A musical score for 'The Star-Spangled Banner' on a five-line staff. The key signature is F major (one sharp). The time signature starts at 3/4. The melody consists of eighth and sixteenth note patterns. Measure 1: Three eighth notes. Measure 2: Two eighth notes, one sixteenth note. Measure 3: One eighth note, one sixteenth note. Measure 4: One eighth note, one sixteenth note. Measure 5: One eighth note, one sixteenth note. Measure 6: One eighth note, one sixteenth note. Measure 7: One eighth note, one sixteenth note. Measure 8: One eighth note, one sixteenth note. Measure 9: One eighth note, one sixteenth note. Measure 10: One eighth note, one sixteenth note. Measure 11: One eighth note, one sixteenth note. Measure 12: One eighth note, one sixteenth note. Measure 13: One eighth note, one sixteenth note. Measure 14: One eighth note, one sixteenth note. Measure 15: One eighth note, one sixteenth note. Measure 16: One eighth note, one sixteenth note.

Up and to la - bor, now hast - en a - way!

Come, friend and neighbor for swift flies the day.

Work 'till at ev - en the vil - lage bells call;

A blank musical staff consisting of five horizontal lines and four spaces, starting with a clef and a key signature.

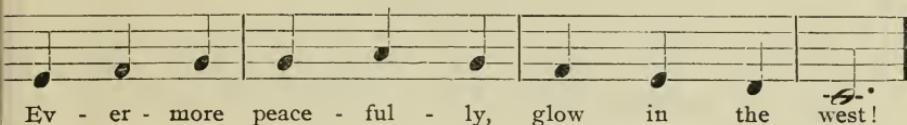
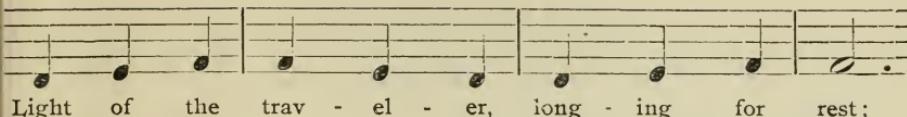
Then, all re-fresh-ing, the eve-ning shades fall.

47

48

Star of the eve - ning! bright glo - ry on high!

Queen of the beautiful gems of the sky!

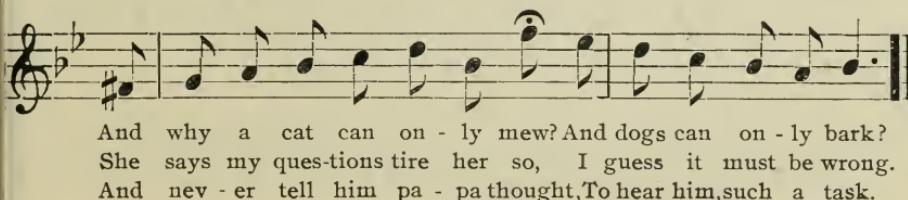
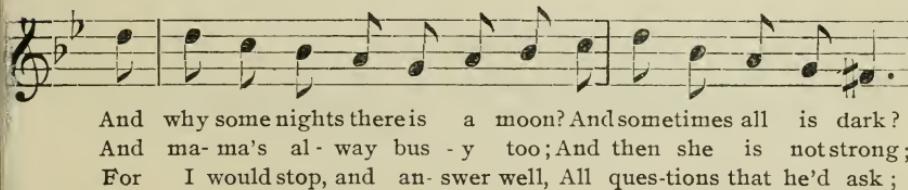
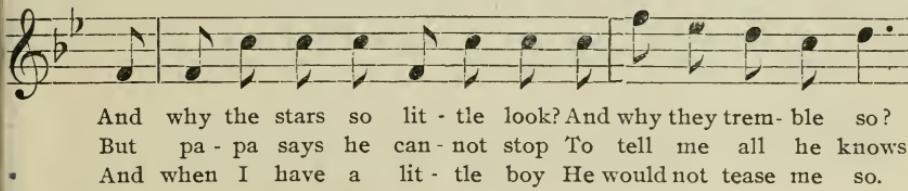


### ROTE PRACTICE.

#### I WONDER WHY.

\*

1. O, why, I won - der, why it is, The world goes round so slow?  
 2. And why the tide goes out and in? And where the wa - ter goes?  
 3. But how I wish I was a man! I'd find things out, I know.



## CHAPTER VI.

TRIPLE MEASURE.

FIRST AND SECOND BEATS TIED.

49

EXAMPLE.

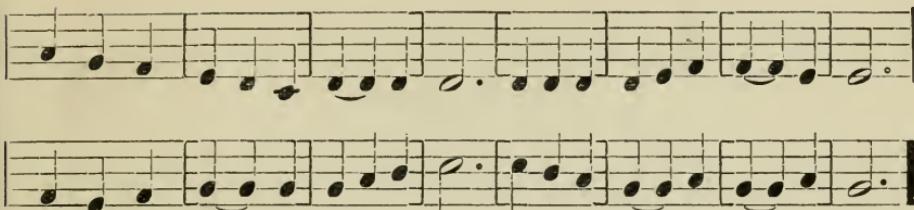
## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double and triple time, promiscuous scale practice, dictation exercises in writing, solo singing, and questions in theory.

50

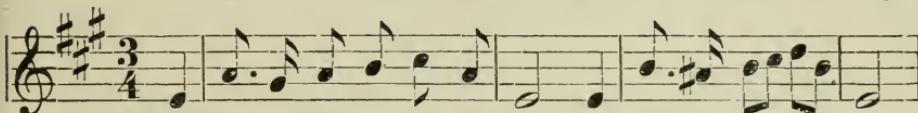
51

52



## ROTE PRACTICE.

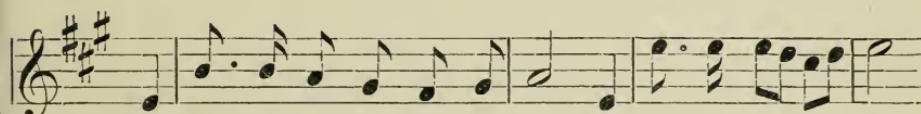
## THE TROUT'S SAD FATE. \*



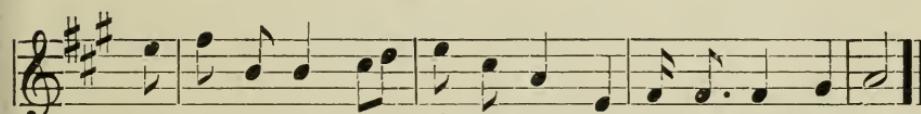
1. "I'm ver - y tired of lit - tle fish! I wish a worm I had,"
2. "And something e - ven worse than that, Is hid - den un - der-neath;"
- 3 "It's small, but then its ver - y nice," The fish - er - man did say;



„So spake a young and live - ly trout; "To change I should be glad."  
For of a sharp and bit - ter hook, The worm is but the sheath."  
And quick- ly put a - noth- er worm, Up - on his hook that day.



"My dear," the moth - er quick - ly cried; "Don't think of such a thing!  
But, ah! this naughty lit - tle fish, Was sure he bet - ter knew;  
The moth - er wait - ed long that night, And she is wait-ing still!



The on - ly worms that come to us Are fast-en-ed to a string!"  
And soon he left his moth-er's side To get a near - er view.  
O! sad the fate of poor young trout, Who had his fool - ish will.

## CHAPTER VII.

## TRIPLE MEASURE.

HALF NOTES IN PLACE OF TIES.

53

EXAMPLE.

A musical staff in triple time (3) with a common time signature. It consists of two measures. The first measure contains three half notes. The second measure contains three half notes followed by a measure of two eighth notes. The staff concludes with a double bar line.

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double and triple time, promiscuous scale practice, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above, on the blackboard with ties; then substitute half notes and sing again.

Practice the following exercises by syllables and words, *f* and *p*.

54

EXERCISES WITH HALF NOTES.

A musical staff in triple time (3) with a common time signature. It consists of two measures. The first measure contains three half notes. The second measure contains three half notes followed by a measure of two eighth notes. The staff concludes with a double bar line.

55

A musical staff in triple time (3) with a common time signature. It consists of two measures. The first measure contains three half notes. The second measure contains three half notes followed by a measure of two eighth notes. The staff concludes with a double bar line.

Night and still-ness reign a-round; Hushed the crick- et's bus - y sound.

56

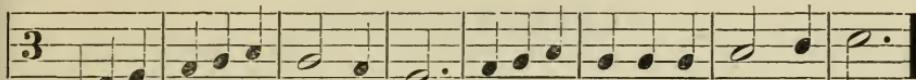
A musical staff in triple time (3) with a common time signature. It consists of two measures. The first measure contains three half notes. The second measure contains three half notes followed by a measure of two eighth notes. The staff concludes with a double bar line.

57

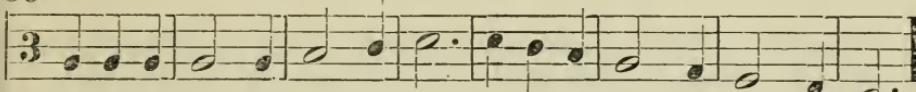
A musical staff in triple time (3) with a common time signature. It consists of two measures. The first measure contains three half notes. The second measure contains three half notes followed by a measure of two eighth notes. The staff concludes with a double bar line.

Long the sun his course hath run; Still and calm the moon looks down.

58

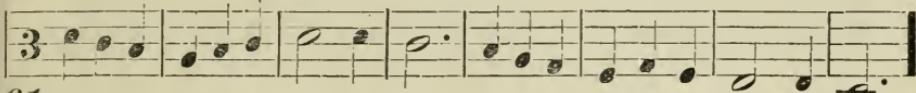


59

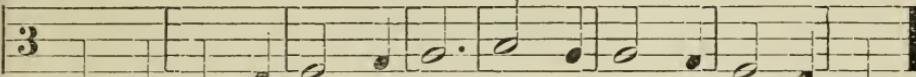


Come, come with me! O come with me! Sing! sing! O sing right mer - ri - ly!

60



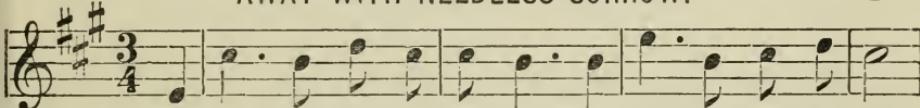
61



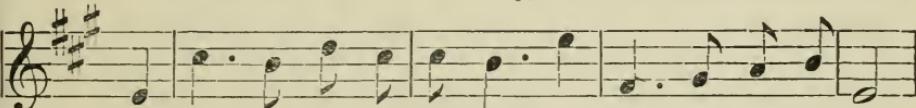
Hearts are beat - ing light and free; Hap - py chil - dren we should be.

### ROTE PRACTICE.

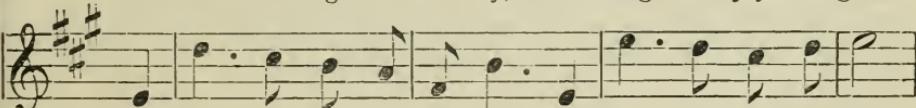
#### AWAY WITH NEEDLESS SORROW.



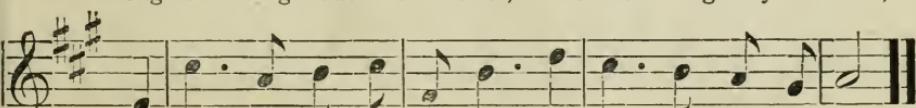
1. A-way with need-less sor-row! Though troubles may be - fall;
2. Let us but do our du - ty, In sun-shine or in rain;



A bright - er day to - mor - row, May shine up - on us all.  
And heaven all bright with beau-ty, Will bring us joy a - gain.



We can - not tell the rea - son, For all the clouds we see;  
Though ev - 'ning shades should lower, The morn - ing may be fine;



Yet ev - 'ry time and sea - son Must wise - ly or- dered be.  
For he who sends the show- er, Can cause the sun to shine.

## CHAPTER VIII.

## QUADRUPLE MEASURE WITH TIES.

Measures of four beats are called measures of *Quadruple* time. The motions of quadruple time are *down, left, right, up*. The sign for quadruple time is the *figure 4*. Another sign for quadruple time is the *letter C*. Four tied quarter notes stand for one sound four beats long.

## SCALE EXERCISE.

62

Ascending.

Descending.

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double and triple time, promiscuous scale practice, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Introduce Quadruple Time as follows:—

**First**, let class imitate the teacher in making one motion at a time, and accompanying the motions with the words *down, left, right, up*. Emphasize the point that with the “right” motion, the hand must be in precisely the same position as for “down.”

**Second**, class make the motions and repeat the words in unison with the teacher.

**Third**, sing the scale ascending and descending, repeating each numeral and syllable four times, as, 1 1 1 1, *Do Do Do Do*.

**Fourth**, sing the scale ascending and descending, *tieing* each group of four notes together by syllable.

**Fifth**, write scale on the blackboard in Quadruple Measure, ascending and descending, without bars, requiring the class or some pupil to indicate where teacher shall place each bar.

**Sixth**, exercise the class in the use of *ties*, first placing them in the last measure ascending and descending, next in every **fourth** measure, then in **every other** measure, and finally in **every** measure.

Let different divisions of the class, sing by numeral, by syllable, and with *La* at the same time.

Explain that the sign for quadruple time is the figure 4, or letter C, placed at the beginning.

To secure a steady motion in beating, let the class repeat the words, *downward* beat, *inward* beat, *outward* beat, *upward* beat.

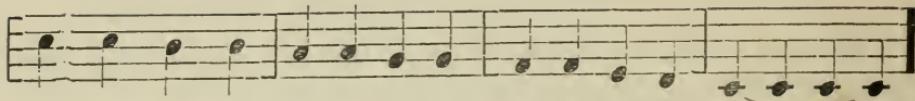
To be sung by syllable and word *f* and *p*.

## EXERCISE IN QUADRUPLE TIME.

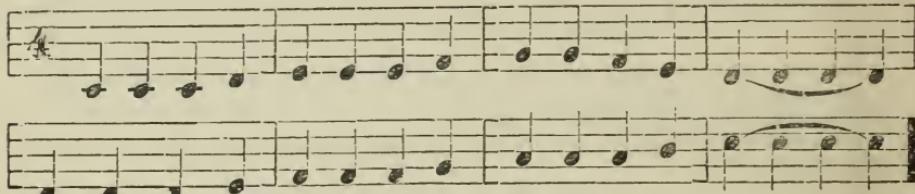
63

64

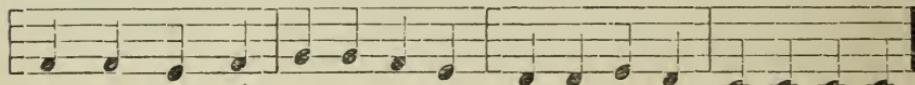
Hear us sing-ing, sing-ing, singing! Hear the cheerful sound; . . . ,



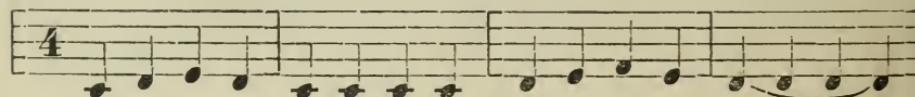
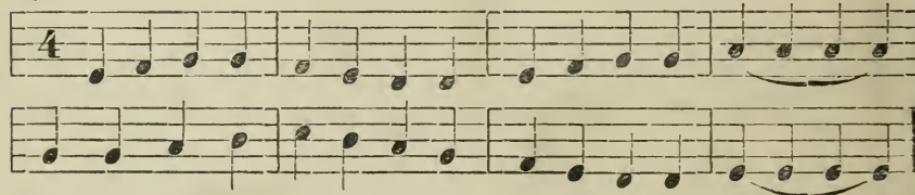
Voi - ces ring - ing, ring-ing,ringing! Voi - ces ring-ing 'round.



Man is wak-ing; Day is break-ing; List-en to the call:



Bells are ring - ing; Birds are sing-ing; Rouse ye, one and all!



Hail! the pleas-ant spring; Birds are on the wing.



Choi - cest off - 'rings bring.

Hal - le - lu - jah! sing!

## ROTE PRACTICE.

## FIELDS AND WOODS.

\*

1. To the fields, to the fields, to the fields a - way!  
 2. To the woods, to the woods, to the woods a - way!

To spend the long hours of the sum - mer's day.  
 To list to the song - sters sing, while we may:

We'll gath - er the dai - sies and vi - o - lets blue;  
 The soft tenu - der notes of the pret - ty blue - bird;

And fill our hands with yel - low but - ter - cups too.  
 And rob - in's sweet song to his new mate is heard.

O! who would be grown up to - day? Too

big to jump and laugh and play, O! who would be

grown up to - day? Too big to jump and laugh and play.

## CHAPTER IX

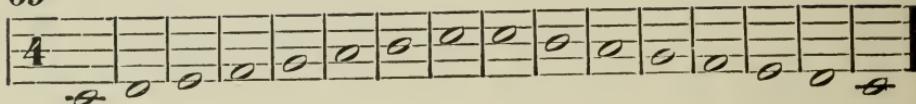
## WHOLE NOTES.

A Whole Note (o) may take the place of four tied quarter notes.

The whole note is made with an *open head*.

## SCALE EXERCISE.

69



## GENERAL EXERCISES FOR DAILY PRACTICE.

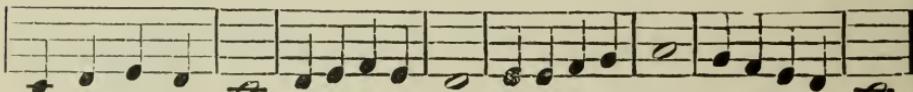
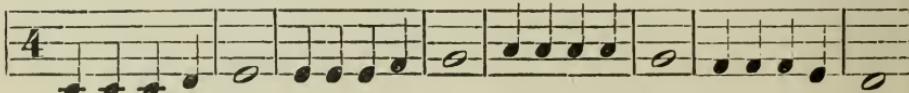
Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice with syllables, dictation exercises in writing, solo singing, and questions in theory.

EXPLANATORY.—Place the scale exercise above, on the blackboard with ties, explain that a whole note represents a sound four times the length of a quarter note, and may take the place of four quarter notes tied, then substitute whole notes and sing again.

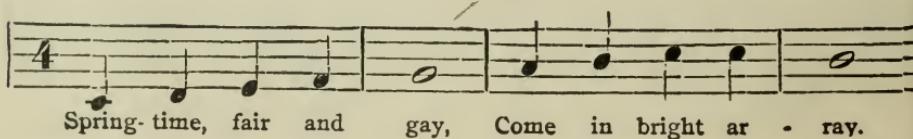
Practice the following exercises by syllables and word *f* and *p*.

## EXERCISES.

70



71



A musical score for a single line of a song. It consists of a single staff with five measures. The first measure contains four quarter notes followed by a short rest. The second measure contains a single eighth note. The third measure contains a single quarter note. The fourth measure contains a single eighth note. The fifth measure contains a single quarter note. The lyrics "Sing a merry lay;" are written below the staff, with a short rest between "lay;" and "Ev-er". The lyrics "Ev-er while we may." are written below the staff, starting with a short rest.

Sing a mer - ry lay; Ev - er while we may.

72

73

Ho, don't you see!

What a mer - ry, mer - ry, mer - ry, mer - ry band are we!

74

75

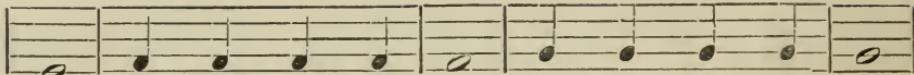
A musical staff with a key signature of one sharp (F#) and a tempo of 4/4. The staff begins with a quarter note, followed by a half note, a quarter note, a half note, a quarter note, a half note, a quarter note, and a half note.

### SCALE EXERCISE.

For recreation may be sung rapidly in double time.

### Ascending.

76

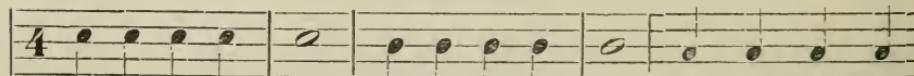


Mi. Fa Fa Fa Fa Fa. Sol Sol Sol Sol Sol.  
 La. La La La La La. La La La La La La.  
 Ha! Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha Ha!  
 U. A E I O U. A E I O U.  
 meet, And our teach - ers greet. Hap - py fa - ces neat.

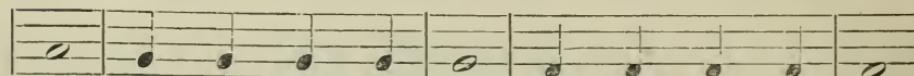


La La La La La. Si Si Si Si Si. Do Do Do Do Do.  
 La La La La La. La La La La La. La La La La La.  
 Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha!  
 A E I O U. A E I O U. A E I O U.  
 Fill-ing ev - 'ry seat; While our songs so sweet, Joy-ful we re - peat.

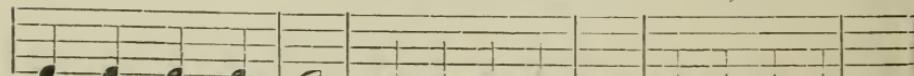
Descending.



Do Do Do Do Do. Si Si Si Si Si. La La La La La.  
 La La La La La. La La La La La. La La La La La.  
 Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha!  
 A E I O U. A E I O U. A E I O U.  
 Now the scale de - scend: Scholars, all at - tend, While our ears we



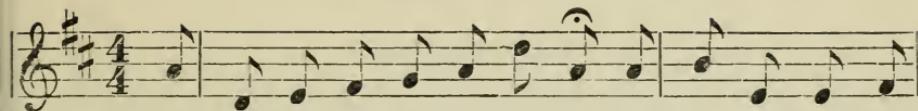
La. Sol Sol Sol Sol Sol. Fa Fa Fa Fa Fa.  
 La. La La La La La. La La La La La La.  
 Ha! Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha!  
 U. A E I O U. A E I O U. A E I O U.  
 lend. Ev - 'ry voice must blend; For we all in - tend,



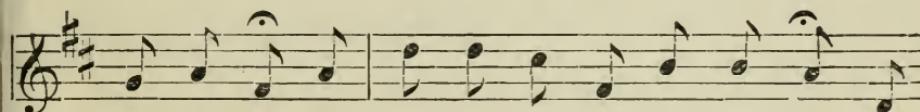
Mi Mi Mi Mi Mi. Re Re Re Re Re. Re. Do Do Do Do Do.  
 La La La La La La. La La La La La La.  
 Ha Ha Ha Ha Ha Ha! Ha Ha Ha Ha Ha!  
 A E I O U. A E I O U. A E I O U.  
 Ev - 'ry nerve to bend, Time and tune to mend; Patient to the end.

## ROTE PRACTICE.

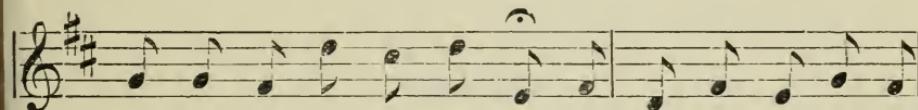
## THE LITTLE BOY'S TASK.



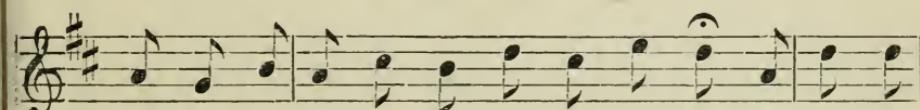
1. O, dear! what play-thing shall I chose, This dread - ful ba - by  
 2. O, see how well my dear top spins! So that's the way the



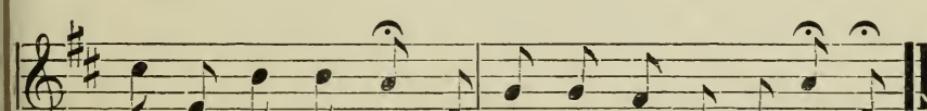
to a - muse! My mam- ma's gone a - way to - day, And  
 fun be - gins. You'll hear it hum, if you keep still. O,



left me here to help him play; He's on - ly two; and so,  
 don't it go 'round with a will! Now, see how high I throw



you see, It's hard for a big boy like me, To think of  
 my ball, You would not think I was so tall. And mar - bles,



things he'd like to do— It must be al - ways something new.  
 too, I shoot them straight, I play till some-times I am late.

## CHAPTER X.

### THIRD AND FOURTH BEATS TIED.

11

### SCALE EXERCISE.

A musical score for 'The Star-Spangled Banner' on two staves. The top staff starts with a quarter note, followed by an eighth note, then a series of eighth notes. The bottom staff starts with a half note, followed by a quarter note, then a series of eighth notes. The music is in 4/4 time and has a key signature of one sharp (F#).

## GENERAL EXERCISE FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice with syllables, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above on the blackboard with ties; and practice thoroughly before taking up the exercises.

To be sung with the words *f* and *p*.

## EXERCISES.

78

In the schoolroom where we stay, There is work enough to do.

Stud - v. stud - y through the day: Keep our les-sons all in view.

There's no time to waste or lose; Every moment we should use:

For the hours are glid-ing fast: Soon our schooldays will be past.

79

4/4 time, quadruple measure. The notes are eighth notes. The first two measures show a repeating pattern of eighth notes. The third measure begins with a quarter note, followed by a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, and a eighth note.

80

4/4 time, quadruple measure. The notes are eighth notes. The first two measures show a repeating pattern of eighth notes. The third measure begins with a quarter note, followed by a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, and a eighth note.

81

4/4 time, quadruple measure. The notes are eighth notes. The first two measures show a repeating pattern of eighth notes. The third measure begins with a quarter note, followed by a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, and a eighth note.

Go up high-er, go up high-er; Do not loi - ter long be - low.

4/4 time, quadruple measure. The notes are eighth notes. The first two measures show a repeating pattern of eighth notes. The third measure begins with a quarter note, followed by a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, and a eighth note.

Go up high - er, go up high-er; Do not loi - ter long be - low

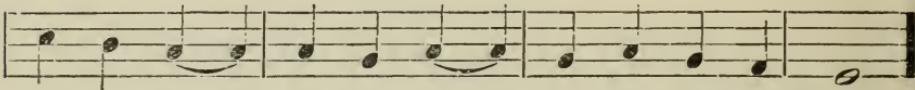
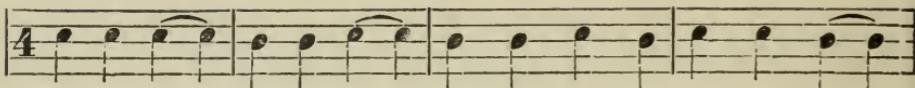
4/4 time, quadruple measure. The notes are eighth notes. The first two measures show a repeating pattern of eighth notes. The third measure begins with a quarter note, followed by a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, and a eighth note.

You are want - ed at the summit; Brisk - ly, brave - ly, up - ward go.

4/4 time, quadruple measure. The notes are eighth notes. The first two measures show a repeating pattern of eighth notes. The third measure begins with a quarter note, followed by a eighth note, and a eighth note. The fourth measure begins with a eighth note, followed by a eighth note, and a eighth note.

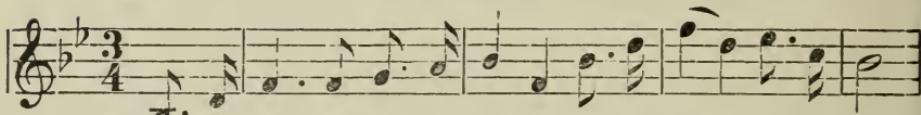
Go up high - er, go up high-er; Brisk - ly, brave - ly, up - ward go.

82

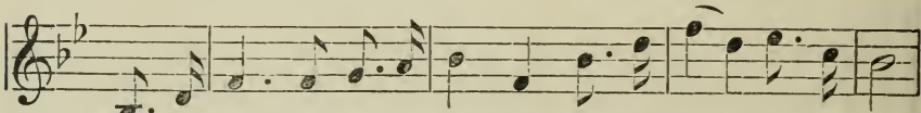


## ROTE PRACTICE.

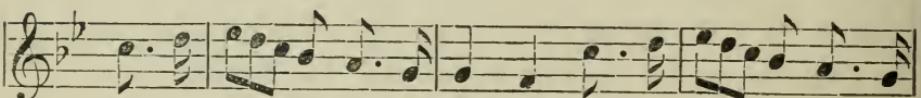
## WORK AWAY.



1. There is full e-nough to do, boys; Work a - way, work a - way!
2. There's a gar - den to be dug, boys; Work a - way, work a - way!
3. Do not waste your precious time, boys; Work a - way, work a - way!

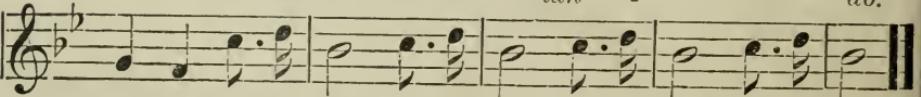


Work for me and work for you, boys; Work a - way, work a - way!  
 There's a cis - tern needs a plug, boys; Work a - way, work a - way!  
 Wait- ing till some busi-ness comes, boys; Work a - way, work a - way!



Drive at something; keep a driv - ing, If you would be rich and  
 You can plant or you can har - row; Push a cart or wheel a  
 'Tis a truth that's worth your knowing: I - dle - ness is al - ways

Len - - - tan - - - do.



thriv- ing. Work a - way! Work a - way! Work a - way! Work a - way!  
 bar - row. Work a - way! Work a - way! Work a - way! Work a - way!  
 grow - ing. Work a - way! Work a - way! Work a - way! Work a - way!

## CHAPTER XI.

QUADRUPLE MEASURE.

HALF NOTES IN PLACE OF TIES.

SCALE EXERCISE.

83

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice with syllables, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above, on the blackboard with ties, then substitute half notes and sing again.

Question the scholars as to what one note may take the place of two tied quarter notes, also in regard to the number of half notes in the exercise.

To be sung by syllable and word, *f* and *p*.

EXERCISES.

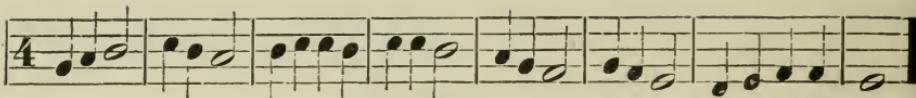
84

85

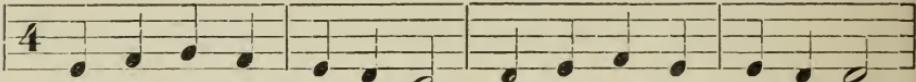
Friends of temp'rance, Swell the song; Young and old the strain pro - long.

Make the temp'rance ar - my strong; Love the right, de - spise the wrong.

86



87

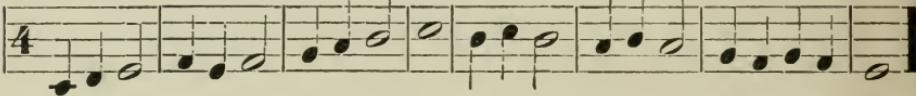


Sign the pledge, and do not wait; Who would share the drunkard's fate?

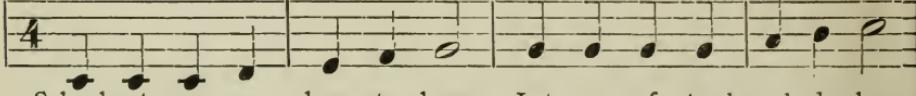


"Touch not, taste not, han - dle not!" Who would be a drunk-en sot?

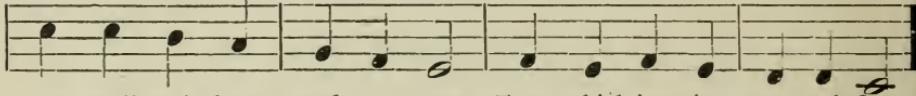
88



89

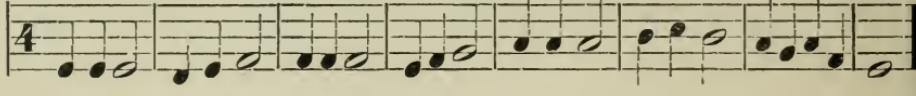


Schoolmates we are here to learn, Let us af - ter knowl-edge burn;

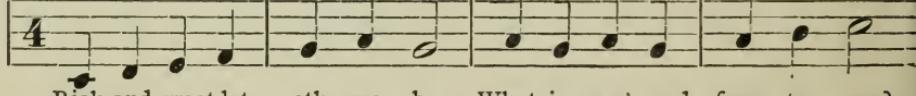


Yes, we'll seek those seeds to grow, From which joys im - mor-tal flow.

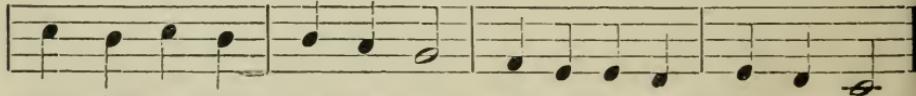
90



91



Rich and great let oth - ers be, What is pow'r and fame to me?



Here with grate- ful hap - py song, All my life could pass a - long.

## ROTE PRACTICE.

## THE GIRL'S COMPLAINT.

1. I'm just as cross as I can be! I think it aw - ful mean!
2. If I could on - ly be a boy! To be a girl I hate;
3. And now he's gone a - way to fish, And have most splendid fun;

I've got to stay right in the yard, I'm not fit to be seen.  
 I on - ly went with Ned, to get Some lit - tle fish for bait.  
 And I, when I did all the work, Must just stay here at home.

And mam - ma says I can - not have A clean dress on to - day;  
 And, then, of course, I did - not think; And in the mud sat down;  
 It's just be-cause I am a girl, I've got to think of clothes;

And this one's just as black as mud; I tore it, too, in play.  
 Ned did so, too, but brush'd it off; His clothes are colored brown.  
 And nev - er do a thing I like—As ev - 'ry bod - y knows.

## CHAPTER XII.

QUADRUPLE MEASURE.

FIRST AND SECOND BEATS TIED.

SCALE EXERCISE.

92

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above, on the blackboard, and practice thoroughly before taking up the exercises.

To be sung by syllable and word, *f* and *p*.

## EXERCISES.

93

94

4

Home, home! my happy home! Place ever dear to me.  
When e'er o'er earth I roam, Still cling to thee.

95

4

Oh! may I rest near thee; Home, happy home!

96

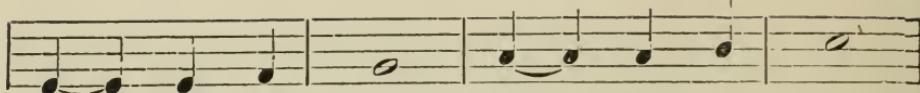
4

My heart still clings to thee! Home, happy home!

97

4

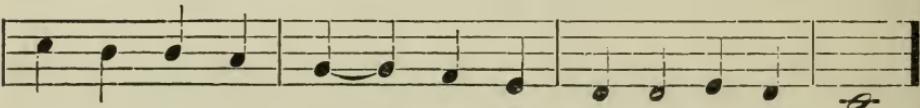
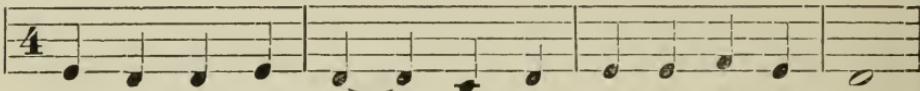
My heart still clings to thee! Home, happy home!



Home, home! sweet home!



Home, home! sweet, hap - py home!



Row swift - ly, Row swift - ly, Row boys, row boys, row.

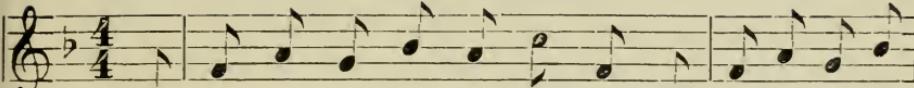


Time and tide, they wait for no man; quick - ly ebb and flow.

## ROTE PRACTICE.

## 'TIS GETTING LATE.

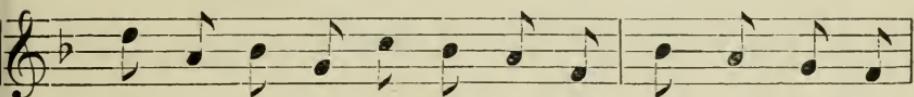
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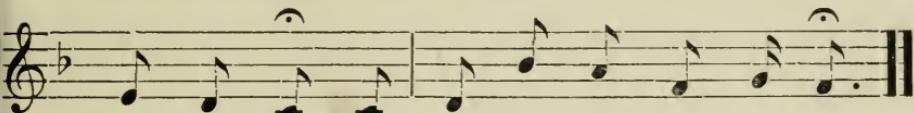
1. "'Tis get - ting late," the snow-flake said, "'Tis time we left our
2. The big - gest flakes are first to start, If ready they to
3. And what a fine white coun - ter - pane, Lies o - ver ev - 'ry



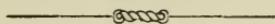
down - ey bed, 'Tis al - most through No - vem - ber, So  
do their part, The small ones soon will fol - low, They  
hill and plain, To keep the grass and flow - ers, Till



let us start to cov - er up The flow - er bulbs, the  
fall up - on the blank - ets brown, The good old trees have  
spring shall come with gen - tle hand To scat - ter beau - ty



but - ter - cup, To save from keen De - cem - ber."  
rust - led down, And fill in ev - 'ry hol - low.  
through the land, And turn the fields to bow - ers.



## CHAPTER XIII.

HALF NOTES IN PLACE OF TIES.

100

SCALE EXERCISE.



## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, solo singing, and questions in theory.

EXPLANATORY.—Place the scale above, on the blackboard, with ties, then substitute half notes and sing again.

To be sung by syllable and word, *f* and *p*.

## EXERCISES.

101

102

Sleep, ba - by, sleep! Sleep, ba - by, sleep!

Day is gone; Night is come; Sleep, ba - by, sleep!

Safe in moth-er's arms you're fold - ed; Lul - la - by, my lit - tle babe!

Sleep, ba - by, sleep! Sleep, ba - by, sleep!

103

4

Measure 103 consists of two staves of music. The first staff begins with a quarter note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

104

4

Measure 104 consists of two staves of music. The first staff begins with a half note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

See where the ris - ing sun, In splen - dor decks the skies!

4

Measure 104 continuation consists of two staves of music. The first staff begins with a half note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

His dai - ly course be - gun; Haste and a - rise!

4

Measure 104 continuation consists of two staves of music. The first staff begins with a half note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

Come with me where flow- erets bloom; Fill - ing air with sweet per - fume:

4

Measure 104 continuation consists of two staves of music. The first staff begins with a half note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

Where, like dia- monds to the sight, Dew-drops spark - le bright.

105

4

Measure 105 consists of two staves of music. The first staff begins with a half note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

106

4

Measure 106 consists of two staves of music. The first staff begins with a half note followed by a series of eighth notes. The second staff begins with a half note followed by a series of eighth notes.

107

Row, brothers, row! Up and down we go.  
 Blow, breezes, blow! Rock me to and fro;  
 Up we go! down we go! Up and down we go!

## ROTE PRACTICE.

COME, DEAR SCHOOL-MATES. 

1. Come, dear schoolmates, one and all; Sing we now, re, mi, fi, sol.
2. Come for pleas- ure, come for health; Come for love or come for wealth:
3. Joys we have shall feel and know, Ere from hence a - way we go,

Prac - tice time and tune to - day, Hearts so light and gay;  
 Come, and learn to sing the scale, Come, and mu - sic hail!  
 Are more val - ued more di - vine, Than the gold - en mine.

Come, and let the voice ring out, Through the school and round a - bout ;  
 Sing now low and sing now high, Sing, and riv - al birds that fly ;  
 To our Mak - er let us bow, And up - on his foot-stool low,

Come, and at this hap - py hour, Let not sad- ness lower.  
 Sing, O, sing with sweet - est tone, Ere we part for home.  
 Let us sing his good - ness long, In our grate- ful song.

## CHAPTER XIV.

QUADRUPLE MEASURE.

TWO HALF NOTES IN EACH MEASURE.

SCALE EXERCISE.

108

Ascending.

Descending.

## GENERAL EXERCISE FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Before singing the following exercises, review all scale exercises which have occurred in this grade.

The following exercises to be sung by syllable and word, *f* and *p*.

109

EXERCISES.

110

Glo - ry be to God on high! God whose glo - ry fills the sky!

Lift your voi - ces, chil-dren all! Praise the Lord on whom you call!

111

4

112

4

Glo - ry be to God on high! God whose glo - ry fill the sky!

Songs by all be free - ly given, To the Lord of earth and heav'n!

113

4

114

4

Earth be - low is sleep - ing; Mead - ow, hill, and grove;

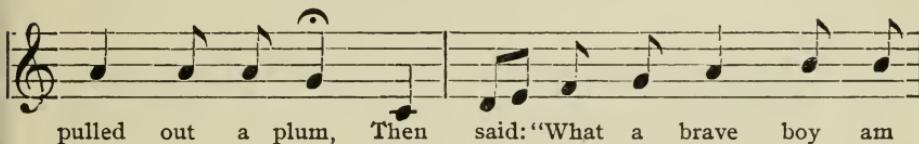
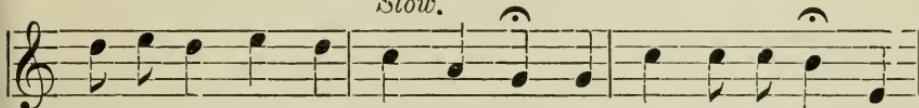
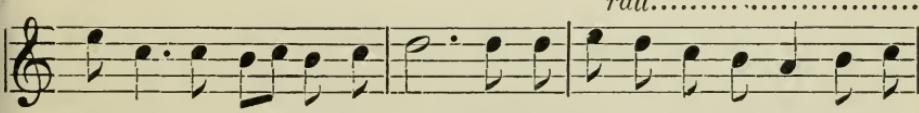
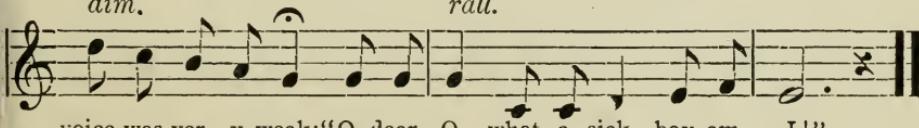
An - gel stars are keep - ing Si - lent watch a - bove;

An - gel stars are keep - ing, An - gel stars are keep - ing—

An - gel stars are keep - ing Si - lent watch a - bove.

## ROTE PRACTICE.

## LITTLE JACK HORNER.

*Slow.**rall.**dim.**rall.*

## CHAPTER XV.

SECOND AND THIRD BEATS TIED.

## SCALE EXERCISE.

Second and third beats tied.

115

## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above, on the blackboard and practice carefully and thoroughly before taking up the exercises which follow.

The following exercises to be sung with syllable and word, **f** and **p**.

## EXERCISES.

116

117

Bir - die, sweet bir - die! Oh! sing your song to me.  
 Bir - die, sweet bir - die! Oh! sing, sing to me.

118

119

Moth - er, dear moth - er! Oh, list - en! moth-er dear.  
 Come, sit be - side me, Come, sit be - side me here.

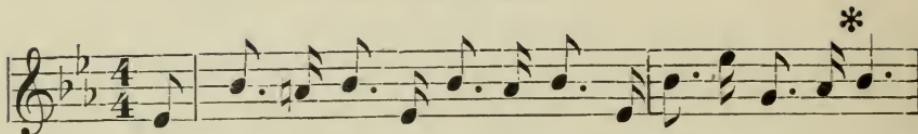
120

121

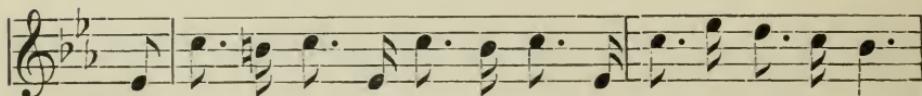
Do you not re - mem-ber, Jack Frost comes in De - cem - ber? Oh,  
 Yes! we will re - mem - ber, That San - ta Claus comes, too!

## ROTE PRACTICE.

## SAND AND ROCK.



1. My ba - by broth - er built a home, Up - on the sea-shore sand;
2. To soothe his grief I fashioned him A house up-on a rock.
3. What will you learn from this old tale, My boy with gold-en hair?

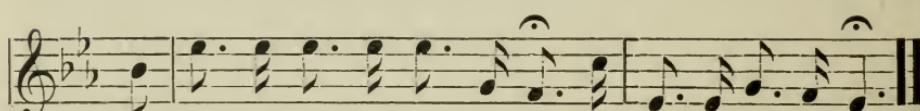


With tur - rets high, and gar - den bright, The fair - est in the land.

I built it up with care - ful hand; It stood the wa - ter's shock :  
And girl with eyes of heavenly blue, Pray, con my words with care !



The cru - el tide with stealth-ly tread, Wash'd his fair home a - way;  
The cru - el tide with stealth-ly tread, Dash'd on the rock to - day;  
Build high your hopes up - on a rock, No tide can wash a - way;



And broth - er when he lost it, cried, That love - ly sum-mer day.  
No tow - er fell, nor stone was loosed; The tide then turn'd a-way.  
And you may nev - er fear a wreck, Let come what tide there may.

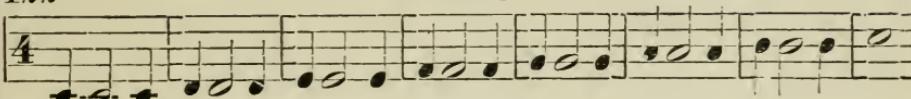
## CHAPTER XVI.

HALF NOTES IN PLACE OF TIES.

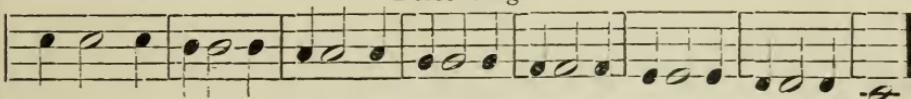
## SCALE EXERCISE.

122

Ascending.



Descending.



## GENERAL EXERCISES FOR DAILY PRACTICE.

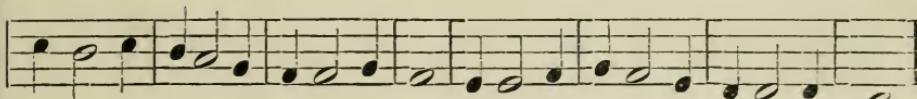
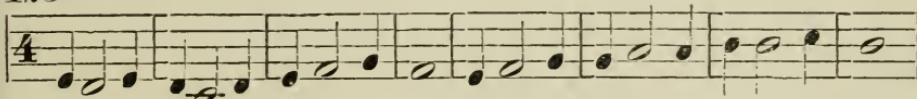
Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale above, on the blackboard with ties, then substitute half notes and sing again.

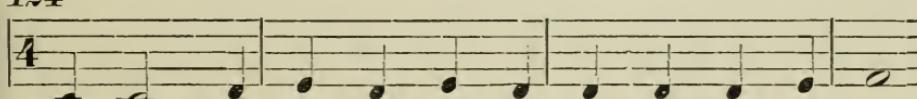
The following exercises to be sung by syllable and word, *f* and *p*.

## EXERCISES.

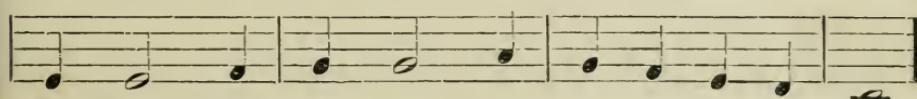
123



124

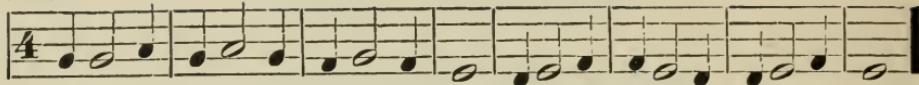


Black - bird and blue - bird, red - bird, Sky - lark, rob - in, thrush :

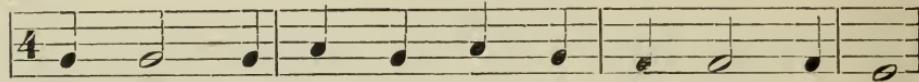


Mer - ri - ly sing - ing from ev - 'ry tree and bush.

125



126

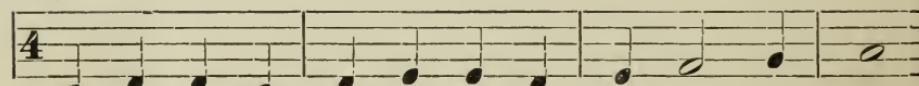


Haste, haste, cold win - ter! Haste thee, Haste, haste a - way!

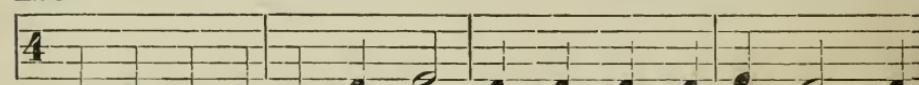


Far, far, yes, far too long! Far too long thy stay!

127



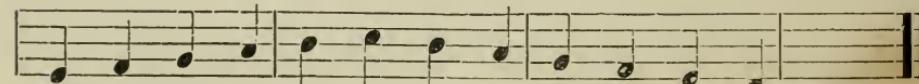
128



Thir - ty days by June are craved. Thir - ty by Sep - tem - ber; And



thir - ty is the num - ber saved, For A - pril and No - vem - ber. Then



Feb - ru - a - ry, twen - ty - eight - The rest have thir - ty - one.

## ROTE PRACTICE.

## THE OLD WHITE HEN.

f p \*

1. O! once there was an old white hen; Cut, cut, cut! peep, peep!  
 2. One night she called them loud and clear; Cut, cut, cut! peep, peep!  
 3. But in the morn - ing fair and fine; Cut, cut, cut! peep, peep!

Cut, cut, cut! She had a band of chick-ens ten,  
 Cut, cut, cut! They quick - ly ran from far and near;  
 Cut, cut, cut! The white hen's brood had shrunk to nine;

Cut, cut, cut! peep, peep! Cut, cut, cut! You nev - er saw so  
 Cut, cut, cut! peep, peep! Cut, cut, cut! All but one naugh - ty  
 Cut, cut, cut! peep, peep! Cut, cut, cut! The mor - al here is

fine a brood; They all were ver - y nice and good: All  
 lit - tle chick; He hid a - mong the leaves so thick: "I'm  
 ver - y plain; Don't let me point it out in vain: When

night be-neath her wings so warm, She kept them safe from ev - 'ry harm.  
 old e-nough, I should think, quite, To sleep all by my-self at night."  
 chil-dren strive to have their way, This thing will hap-pen ev - 'ry day.

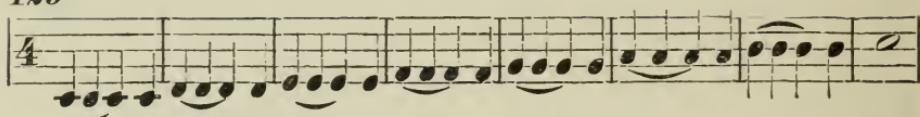
## CHAPTER XVII.

FIRST THREE BEATS TIED.

SCALE EXERCISE.

129

Ascending.



Descending.



## GENERAL EXERCISES FOR DAILY PRACTICE.

Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above, on the blackboard with ties. Practice until well understood.

A disposition will be observed on the part of the beginner, to slight the third beat; this difficulty may be obviated and perfect time secured, by calling attention to the fact that the position of the hand at the conclusion of the first and third beats is the same.

The following exercises to be sung by syllable and word, *f* and *p*.

EXERCISES.

130



131

4

If . . . . in some - - thing we . . . . trans - gress;

And . . . . are tempt - - ed to . . . . de - ny:

Con - - science says: . . . "your fault . . . con - fess,

Do . . . . not dare . . . . to tell . . . . a lie!"

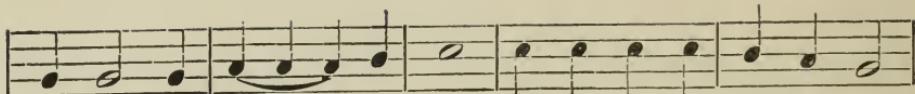
132

4

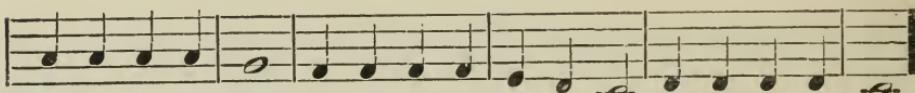
133

4

Hap- py, cheer-ful boys and girls; hap - py are we! Laughing, romping,

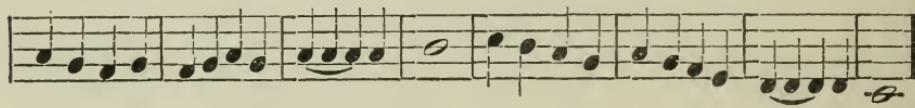


sing - ing right mer - - ri - ly! Ha, ha, ha, ha! O, dear me!

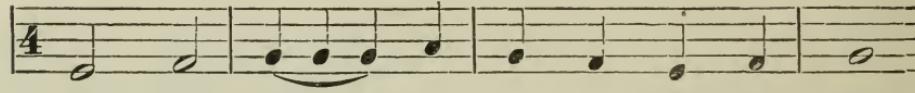


Ho, ho, ho! O, my! Ha, ha, ha, ha! O, dear me! Ho, ho, ho, O, my!

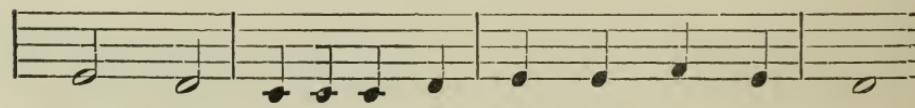
## 134



## 135



As you'd ev - - er have them be to you.



Ne'er do aught by word or ac - tion then ;

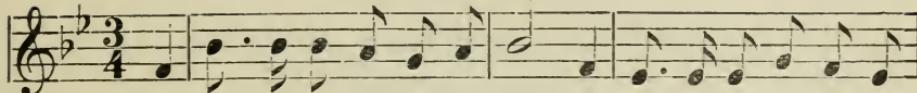


Which you would . . . not wish to take a - gain,

## ROTE PRACTICE.

## WHIP-POOR-WILL.

\*



1. A naugh - ty boy, one sum-mer day, Stole all a poor bird's eggs a -
2. She taught the song to all her young; And thro' the land it's al-ways
3. But now, suppose that's not your name; The les - son still is quite the



- way. The moth - er came in time to see The  
 sung. Let ev - 'ry bird who hears it know, What  
 same; For John or Har - ry, George or Joe, His

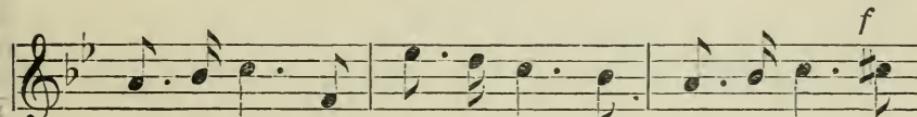
Rall.

p



wick - ed boy get down the tree. His schoolmates called him  
 makes the bird pro-claim it so. If "Will" was whipped I've  
 name the bird would sure - ly know. Dont start a- noth - er

f



"Will," she heard; And ev - er since, the poor old bird Has  
 nev - er seen; But think he rath - er would have been, Than  
 bird, I pray. To some new song, for ev - 'ry day! Of

p

pp



but one cry, We hear it still, "Tis "Whip-poor-will!" "Tis "Whip-poor-will!"  
 hear each night With such a thrill, This "Whip-poor-will!" This "Whip-poor-will!"  
 one sad strain we've had our fill, And want no oth - er "Whip-poor-will!"

## CHAPTER XVIII.

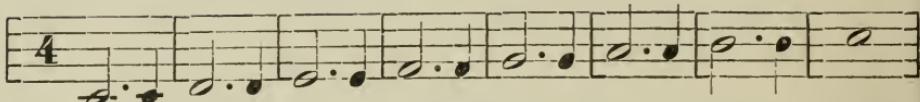
QUADRUPLE TIME.

DOTTED HALF NOTES IN PLACE OF TIES.

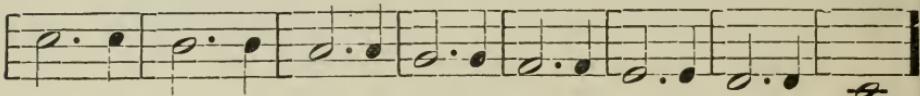
SCALE EXERCISE.

136

Ascending.



Descending.



## GENERAL EXERCISES FOR DAILY PRACTICE.

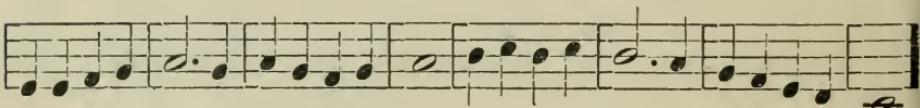
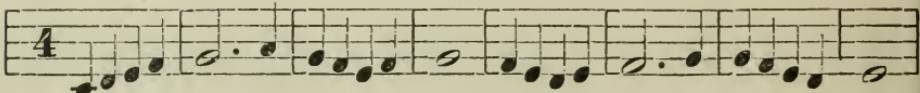
Beating alternate measures of double, triple, and quadruple time, promiscuous scale practice by syllable, dictation exercises in writing, solo singing, and questions in theory.

**EXPLANATORY.**—Place the scale exercise above, on the blackboard with ties; then substitute dotted half notes and sing again,

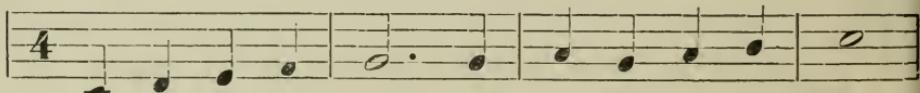
Review all the scale exercises of the grade, and sing the following by syllable and letter, **f** and **p**.

137

EXERCISES.



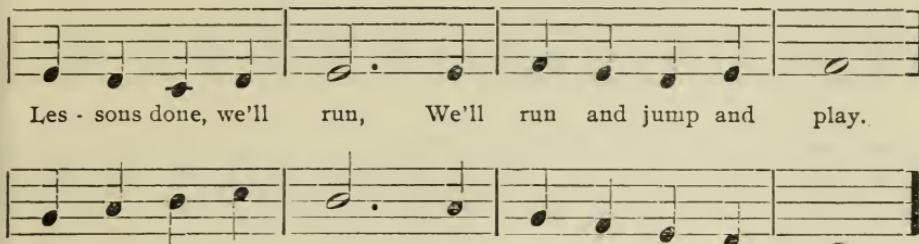
138



I'll a - way to school! Yes, I'll a - way, a - way!



Lose no time, no time! Nor loi - ter by the way.



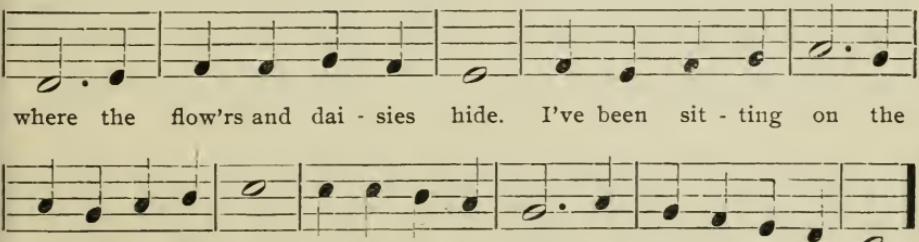
Les - sou done, we'll run, We'll run and jump and play.



139



I've been walk - ing on the green hill - side, Hunt - ing



where the flow'rs and dai - sies hide. I've been sit - ting on the



green and grass-y mound; Where the birds flew gai - ly, gai-ly'round and 'round.'



141

142

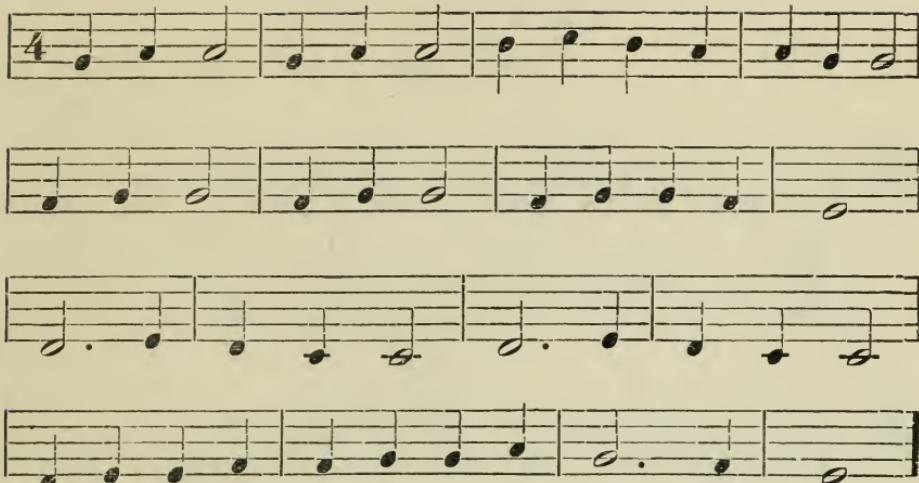
Hark the quiv'ring breez - es! List the sil - v'ry sound!

Ev - ry tu - mult ceas - es; Si - lence reigns a - round.

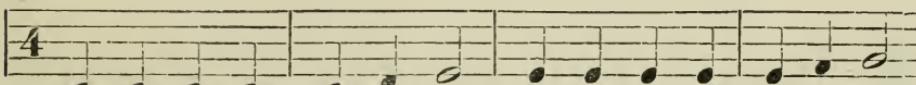
Si - lence most pro - found, Si - lence most pro - found,

Si - lence reigns a - round— Si - lence reigns a - round.

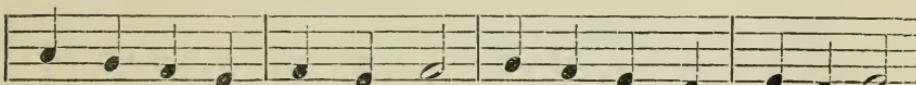
143



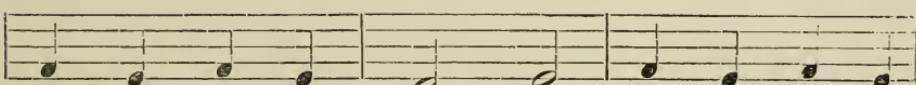
144



Five times by the ta - per's light, We have turn'd the glass to-night,



Hence! a - way, a - way, a - way! Hence! a - way, a - way, a - way!



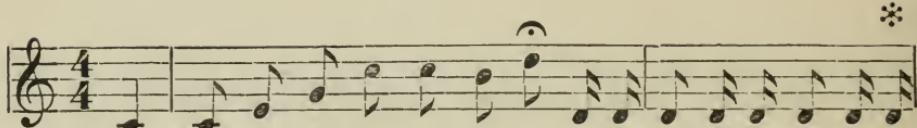
Hence! the hour - glass warns us! Hence! the hour-glass



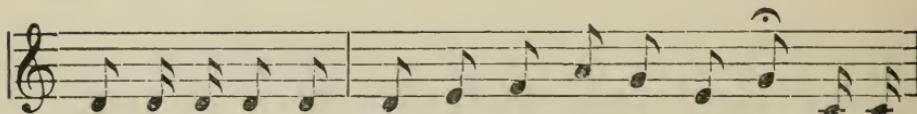
warns us! Hence! a - way! Hence! a - way!

## ROTE PRACTICE.

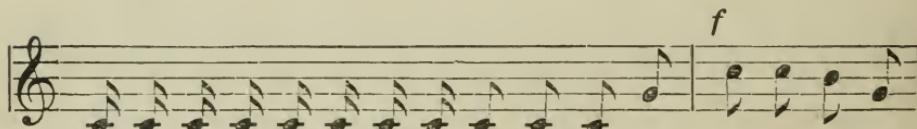
## KATY-DID.



1. What is the quar-reл all a-bout? Ka-ty did, ka -ty did, ka -ty
2. What is this dread-ful, dread-ful deed? Ka-ty did, ka -ty did, ka -ty
3. Now list - en, then, with all your ears: Ka-ty did, ka -ty did, ka -ty



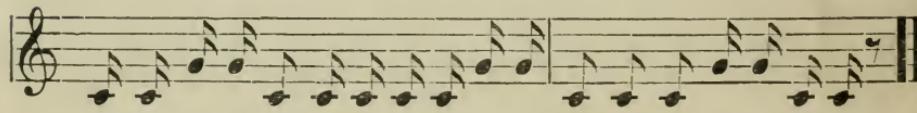
did, ka -ty did! Hark! and per -haps you may find out, Ka -ty did, ka -ty did! That Kate has done and where's the need, Ka -ty did, ka -ty did! 'Tis true, so I don't care who hears: Ka -ty



did'-nt, ka -ty did- 'nt! ka -ty did, did, did! They sure- ly tell it, did'-nt, ka -ty did- 'nt! ka -ty did, did, did! To tell the sad tale did'-nt, ka -ty did- 'nt! ka -ty did, did, did! She stole her sis- ter's



long and loud; And strong enough to call a crowd: } ev- 'ry night? Too bad a deed to see the light. } Ka -ty did! ka -ty new green gown; And ev-ersince she's dress'd in brown! }



did'-nt! ka -ty did ! ka -ty did-n't! ka -ty did, did, did! ka -ty did'-nt !

## QUESTIONS IN THEORY.

1. How is exact time obtained?
2. What is a regular motion of the hand called?
3. What are equal divisions of time called?
4. How are measures formed on the staff?
5. How is the end of an exercise shown?
6. What are measures with two beats called?
7. What are the motions in beating double time?
8. What is the position for beating time?
9. What is the sign for double time?
10. Name the place for the time sign.
11. What are measures without music called?
12. How many beats or counts do we give to a quarter note?
13. How is the Tie made?
14. For what is the Tie used?
15. For what do two tied quarter notes stand?
16. What may take the place of two tied quarter notes?
17. How is a half note made?
18. What should be the pronunciation of words in singing?
19. What are measures of three beats called?
20. What are the motions of triple time?
21. What is the sign for triple time?
22. For what do three tied quarter notes stand?
23. What note may take the place of three tied quarter notes?
24. How is the dotted half note made?
25. What are measures of four beats called?
26. What are the motions of quadruple time?
27. What is the sign for quadruple time?
28. What other sign?
29. For what do four tied quarter notes stand?
30. What note may take the place of four tied quarter notes?
31. How is a whole note made?













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